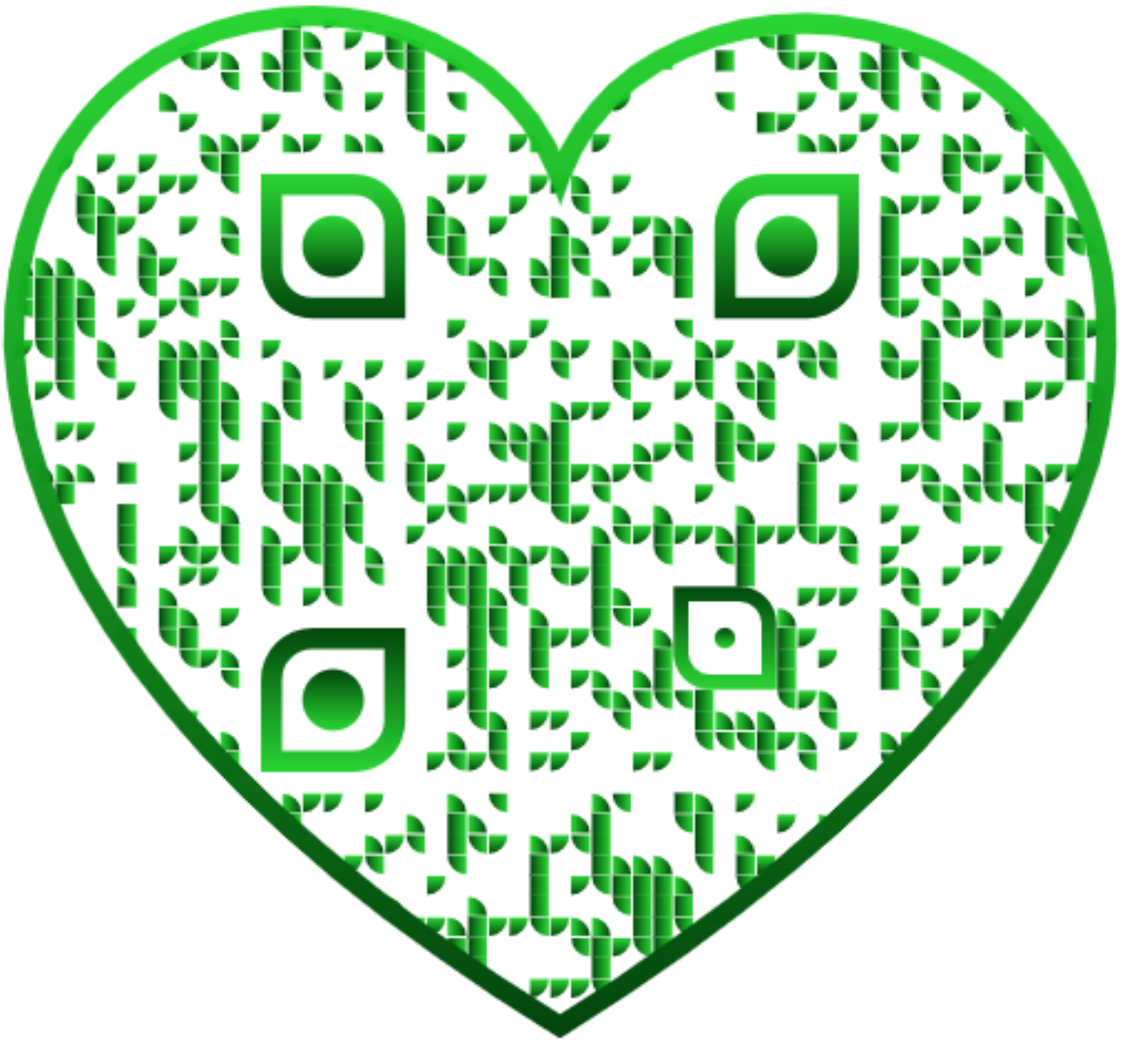
May 30-June 12 No 95 80p

KERRANG!

PORTRAIT OF THE ARTIST AS A YOUNG... FISH!
Marillion Exclusive

ZZ Top
~~Scorpins~~
Scorpions
Randy California
Lee Aaron
Iron Maiden
Thor

FISH of MARILLION: pic Ray Palmer



WIN TICKETS TO SEE DEEP PURPLE, SCORPIONS AND MEAT LOAF AT KNEBWORTH!

■ **MEAT LOAF** (pictured here) has been added to the bill for the **Knebworth Fayre,** to be held on June 22. He joins **Deep Purple** and the **Scorpions** on the line-up.

Tickets are priced at £12.50 (advance) or £14 (on the day). Cheques/POs, made payable to **'Deep Purple Concert'**, should be sent to: **Deep Purple Concert, PO Box 281, London N15 5LW.** A booking fee of 50p should be included, plus an SAE.

An information hotline has now been set up on: 01 439 4061. This will also take credit card bookings.

Meanwhile, *Kerrang!* has 10 pairs of tickets to the Knebworth Fayre to give away in a free 'n' simple kompetition. All you have to do is answer the three questions below correctly and if you're one of the first outta the sack you will be able to see the Purps *et al* totally free of charge.

1. **Name the lead vocalists who have sung with Deep Purple.**
2. **What is the title of the new Scorpions live album?**
3. **What is the guitarist connection between Meat Loaf and Kiss?**

Send your answers on a postcard to *Kerrang!* Knebworth Kompetition, Ann Kember, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

Pic Ray Palmer

■ **ROCK GODDESS** have parted company with the *A&M* label by mutual consent; the band are currently negotiating a fresh deal. Talking about the situation, Goddess manager **John Turner** said: "we shall always be grateful to *A&M* for their help, but it was in everyone's best interests that we moved on".

All recordings with producer **Chris Tsangarides** for the third RG album will now be scrapped and as soon as a new deal is signed, work will begin anew in the studio. And there is also a possibility that the outfit's line-up will be expanded to take in a second guitarist.

■ **MICHAEL SCHENKER** is currently rehearsing and demoing new material at various locations in New York state with vocalist **Fran Cosmo**, most recently with **Orion The Hunter**. As yet, it's not known if this collaboration will be carried forward onto vinyl, nor have any other musicians involved in this project been revealed. However, Schenker seems to have scrapped any plans to record an instrumental LP, as has been reported elsewhere.

■ **SAXON** WILL be issuing their first album on the *EMI* label, tentatively titled '**Innocence Is No Excuse**', during September. A single, as yet untitled, will be put out on July 24. Both the LP and single are currently being recorded with producer **Simon Hanhart** at Union Studios in Munich. The band will be undertaking a 12-date UK tour beginning on September 5.

Lead guitarist **Graham Oliver** was recently forced to spend a few days in a Munich hospital as a result of eating prawns, to which he is allergic. Both his neck and fingers swelled up, however he has now made a full recovery. Reports in the national press that Oliver was, in fact, paralysed are untrue.

■ *WARNER HOME VIDEO* issue '**Let There Be Rock**', a 97 minute cassette featuring **AC/DC** live in Paris with the late **Bon Scott** on lead vocals. The full track listing is: '**Live Wire**', '**Shot Down In Flames**', '**Hell Ain't A Bad Place To Be**', '**Sin City**', '**Walk All Over You**', '**Bad Boy Boogie**', '**The Jack**', '**Highway To Hell**', '**Girls Got Rhythm**', '**High Voltage**', '**Whole Lotta Rosie**', '**Rocker**' and '**Let There Be Rock**'.

The video, which is available in both VHS/Betamax formats, also includes interview snippets with members of the band.

■ *VIRGIN VIDEO* issue '**Meat Loaf – Bad Attitude Live**' and '**Gary Moore – Emerald Isle**' on June 27. The former was filmed at the Brixton Academy, whilst the latter is a documentary based around Moore's return to Dublin last December. As well as live footage, it also features interviews and rare tapes of the guitarist with **Thin Lizzy**.

Both cassettes are available in VHS/Betamax formats.

■ **Y&T** ISSUE a live album, '**Open Fire**', on the *A&M* label in the near future. Produced by **Scott Boorey**/engineered by **Guy Charbonneau** and **Niko Bolas**, it has the following track listing:

Side One: '**Open Fire**', '**Go For The Throat**'(previously unrecorded), '**25 Hours A Day**' and '**Forever**'.

Side Two: '**Black Tiger**', '**Barroom Boogie**', '**I Believe In You**' and '**Summertime Girls**'.

All tracks, with the exception of 'Go For The Throat' and 'Summertime Girls', were recorded last year in London and San Francisco. 'Go For the Throat' was recorded in Palo Alto (California), whilst 'Summertime Girls' is a previously unreleased studio cut, produced/engineered by **Kevin Beamish**.

■ *RCA/COLUMBIA VIDEO* issue '**Rick Springfield – Beat Of The Live Drum**' in the near future. This 57 minute cassette, available in both VHS and Betamax formats, features mostly live footage taken from Springfield's last US tour plus conceptual material for three songs from his latest album, 'Tao'.

FREHLEY ARRESTED; KISS GO TO WORK

■ ***ACE FREHLEY*** *and his wife* ***Jeanette*** *were arrested near their home in Westchester, New York a couple of weeks ago after an incident at a local drug store when, it is alleged, they tried to obtain certain barbiturates by means of a forged prescription.*

Jeanette, in whose name the prescription was made out, was later charged with trying to obtain drugs illegally. However Ace, who is presently serving a five year probationary period following driving offences two years ago, has yet to be similarly arraigned. At the time of going to press, it seemed unlikely that this incident would adversely affect the impending record deal between Ace's new band, ***Frehley's Comet****, and* Bronze Records *as reported in issue 93.*

In the meantime Frehley's former band ***Kiss*** *have just begun work on their latest studio album in New York – the drums being recorded at their favourite* Right Track Studios *and the rest at* Electric Lady. *It will once again be co-produced by* ***Gene Simmons*** *(above, second from right) and* ***Paul Stanley*** *(above, second from left), and should be out on the* Vertigo *label later this year, following which the quartet (whose line-up is completed by guitarist* ***Bruce Kulick*** *– above, extreme left – and drummer* ***Eric Carr*** *– above, extreme right) will undertake major tour commitments. However, it's unlikely that they'll play any dates in the UK before the Summer of 1986.*

Simmons will also be continuing his acting career, which began recently with his appearance in ***'Runaway'*** *(this has just opened in London). He is currently considering several offers and was forced to turn down the leading role in sword and sorcery movie* ***'Ladyhawke'*** *(set to open in Britain later this year) due to other activities.*

■ THE LATEST acts to be confirmed to appear on *Channel 4*'s 'ECT' are: **Venom** (May 31) and **Heavy Pettin/Black Lace** (June 7).

■ **BILLY IDOL** issues a 42 minute album titled '**Vital Idol**' through the *Chrysalis* label on May 31. The seven cuts are all remix/dance versions of recent hits and the full track listing is:

Side One: '**White Wedding (Parts One & Two)**' (The shot gun mix), '**Dancing With Myself**' (uptown mix) and '**Flesh For Fantasy**' (below the belt mix).

Side Two: '**Catch My Fall**' (remix fix), '**Mony Mony**' (downtown mix), '**Love Calling**' (rub-a-dub mix) and '**Hot In The City**' (exterminator mix).

■ UK BAND **Bombay** have signed an American record deal with *Elektra*. The act will be issuing product on the *Music For Nations* label in Britain.

■ **BLUE CHEER** have recruited drummer **Bret Heartmare** to replace the recently departed **Paul Whaley**. The band are presently negotiating arrangements for a forthcoming European tour.

■ **NIK TURNER** has now left **Hawkwind** to concentrate on **Inner City Unit** affairs. The latter have just released a four-track single/video package titled '**Inner City Unit**', on the *Jetty Sound* label, distributed through the *Cartel*.

■ **WISHBONE ASH** issue their latest album, '**Raw To The Bone**', on the *Neat* label in the next couple of weeks. Co-produced by the band and **Nigel Gray** at Surrey Sound Studios it has the following track listing:

Side One: '**Cell Of Fame**' (expected to be put out as a single), '**People In Motion**', '**Don't Cry**', '**Love Is Blue**' and '**Long Live The Night**'.

Side Two: '**Rocket In My Pocket**' (written by **Lowell George**), '**It's Only Love**', '**Don't You Mess**', '**Dreams**' and '**Perfect Timing**'.

The quartet undertake a full-scale UK tour during June. For a complete list of dates see *Tour Newz* last issue.

■ LEICESTER BAND **Chrome Molly** have signed a deal with *Powerstation*. The outfit have just begun work on a three-track 12" single with co-producers **Kevin Nixon** and **Roy Neave**. Titled '**Hour Of Thunder**', it's expected to be issued during June.

■ **GREAT WHITE** have parted company with *EMI America* and are currently seeking a new recording contract. In the meantime, the quartet have contributed two songs to the soundtrack of a new movie called '**The Boys Next Door**' and intend to begin work imminently on their second album, tentatively titled '**A Shot In The Dark**'.

■ A NEW, Los Angeles-based act called **Burn**! has just been formed. It features **Alan Barlam/Ray Schenk** (guitar), **Bill Sweet** (bass), **Sean Kelley** (drums) and **Richard Parico** (lead vocals). The instrumentalists were all previously with **Hellion**, whilst Parico has played with **Bad Axe** and **Deep Freeze**.

In the meantime, Hellion have now revamped their line-up. Joining original vocalist **Ann Boleyn** are **Chet Thompson** (guitar – previously with **Romeo**), **Arthur 'Pugg' Campbell** (bass – formerly with **Lyon**) and **Steve Shuck** (drums – ex-**Roxx**).

The quartet are currently rehearsing for a series of live dates during late June.

■ **THE ENID** have just issued a new album, '**The Fand**', on their own label.

■ **DUMPY'S RUSTY NUTS** have signed a management deal with **IMP**.

■ **AUNT MAY** have recruited guitarist **Andy McAnimal**.

■ FORMER **HIGH CHILE** vocalist **Mandy Vanderstigchel** has formed a new band called **Mohawk**, based in Chicago. The band have already recorded an album, '**Rock 'N' Roll Blitzkrieg**', with co-producers **Shell Shellekens** and **Al Vandergarde** in Holland. It is likely to be released on an as yet unspecified label during the Summer.

Vanderstigchel is currently seeking new musicians to complete the band's line-up. Interested parties should send a biography/tape/photo to: **Musician Audition Mohawk, 55 West Monroe, Suite 2300, Chicago, Illinois 60603, USA**.

■ A NEW American act has just been formed under the monicker of **Arsin**. It features **Jayme Minson** (guitar – previously with **Prophet**), **Rick Worley** (drums) and **John Hamner** (bass). The band are presently working on their debut album, '**Burning With Magik**', which is expected to be issued through the *New Renaissance* label during September.

■ A NEW Californian venue called the **UCLA Wadsworth Theatre** has just been opened by Zamparelli Concert Productions. The hall has a seating capacity of 1500 and is located at: **226 Eisenhower Drive, Westwood, California**.

■ **DEEP PURPLE** issue a new single through *Polydor* on June 7. Available in both seven inch and 12" formats, both feature **'Knockin' At Your Back Door'** and **'Perfect Strangers'**. The band will be putting out a picture disc version of the **'Perfect Strangers'** album on June 14.

■ **MOUNTAIN** ISSUE their latest album, **'Go For Your Life'**, through *Scotti Brothers* in the UK (distributed by *Epic*) during early July. For review, see issue 92.

■ **HEAVY PETTIN** issue their second album through the *Polydor* label on July 5. Tentatively titled **'Rock Ain't Dead'** it was produced by **Mark Dearnley** and has the following track listing:

Side One: **'Rock Ain't Dead'**, **'Sole Survivor'**, **'China Boy'**, **'Lost In Love'** and **'Northwinds'**.

Side Two: **'Angel'**, **'Heart Attack'**, **'Dream Time'**, **'Walkin' With Angels'** and **'Throw A Party'**.

■ **ROBIN TROWER** has signed a deal with *Music For Nations*. He will be issuing a new album, **'Beyond The Mist'**, on June 25. Co-produced by Trower and **Steve Forward**, it features both live and studio tracks.

■ *MUSIC FOR NATIONS* issue an album titled **'Burning At The Speed Of Light'**, put together by various US musicians under the project title of **Thrasher**, during late June. Produced by **Carl Canedy**, it has the following track listing:

Side One: **'Hot And Heavy'**, **'Ride The Viper'**, **'Widow Maker'** and **'Black Lace & Leather'**.

Side Two: **'She Likes It Rough'**, **'Slippin' Away'**, **'Burning At The Speed Of Light'**, **'Bad Boys'** and **'Never Say Die'**.

Among the featured musicians are drummers Carl Canedy (**Rods**) and **Garry Driscoll** (formerly with **Elf** and **Rainbow**), lead vocalist **Rhett Forrester** (ex-**Riot**), guitarist **Jack Starr** (previously with **Virgin Steele**), plus members of **HSAS, Blue Cheer, TKO, Talas, Pat Travers Band, Helstar** and **Exciter**.

***HEART** (guitarist **Nancy Wilson** above) issue their latest studio album on the* Capitol *label in the near future in the US. Tentatively titled **'Heart'**, it was produced by **Ron Nevison** and has the following track listing:*

Side One: ***'If Looks Could Kill'**, **'What About Love'** (just put out as a single in America), **'Never'**, **'There Dreams'** and **'Wolf'**.*

Side Two: ***'All Eyes'**, **'Nobody Home'**, **'Nothing At All'**, **'What He Don't Know'** and **'Shell Shock'**.*

■ **JACK STARR'S BURNING STARR** (featuring former **Virgin Steele** guitarist **Jack Starr**) issue their debut album on the *Jem* label in the US during July. Titled **'Rock Is The American Way'**, it was engineered by **Denno McNerney** at Sonic Sound Studios in New York and has the following track listing:

Side One: **'Rock 'N' Roll Is The American Way'**, **'In Your Arms Again'**, **'Woman'** and **'Heat Of The Night'**.

Side Two: **'Born To Rock'**, **'She's On Fire'**, **'Live Fast, Rock Hard'** and **'Fight The Thunder'**.

■ AMERICAN ACT **X** issue their latest studio album on the *Elektra* label in the US during late July/early August. Titled **'Ain't Love Great'**, it was produced by **Michael Wagener** at Cherokee Studios in Los Angeles. Among those numbers featured are: **'Burning House Of Love'**, **'All Or Nothing'**, **'I'll Stand Up For You'**, **'Love Shack'** and **'Little Honey'**.

■ **BLIND FURY** issue their second album, **'Out Of Reach'**, on the *Roadrunner* label (UK and Europe)/ *Metal Blade* (US) during June. It was produced by **Steve James**.

■ *EMI* HAVE just re-issued six archive albums under the banner title of **'Masters Of Rock'** through their *Fame* label. The LPs are: **'Iron Maiden'**/ **'Killers'** (**Iron Maiden**), **'Heavy Duty'** (**Various**), **'Little Games'** (**Yardbirds**), **'The Best Of Jeff Beck Featuring Rod Stewart'** and **'Blackout'** (**Scorpions**).

■ *THUNDERBOLT RECORDS* have just issued an album titled **'Smoke And Fire'**, featuring such musicians as **Jimmy Page, Jeff Beck, John Bonham, Nicky Hopkins** and **Noel Redding** and recorded during the early Seventies. The full track listing is:

Side One: **'Wailing Sounds'**, **''Cause I Love You'**, **'Flashing Lights'**, **'Gutty Guitar'**, **'Would You Believe'** and **'Smoke And Fire'**.

Side Two: **'Thumping Beat'**, **'Union Jack Car'**, **'One For You Baby'**, **'L-o-n-d-o-n'**, **'Brightest Light'** and **'Baby Come Back'**.

■ **CHRIS REA** has just issued a new album, **'Shamrock Diaries'**, on the *Magnet* label. It was co-produced by Rea and **David Richards**.

Rea has now switched his show at Manchester Apollo from May 27 to June 4.

■ **LARRY MILLER** issues a four-track 12" EP on the *Matinee Music* label at the end of May. Titled **'Red Italian Boots'**, it features the following tracks: **'Red Italian Boots'**, **'All The Girls In The World'**, **'Let's See The Colour Of Your Blood'** and **'Give Me Two Minutes'**.

It's available at a price of £3.49 (incl. p&p) from: ***MMR*, 132 Oxford Rd, Reading, Berks RG1 7NL**.

■ STAFFORDSHIRE TRIO **Golgotha** have just issued a three-track EP titled **'Dangerous Games'**. It's available at a price of £1.85 (incl. p&p) from: ***Goth Records*, 7 Whimster Sq, Western Downs, Stafford**.

■ ITALIAN ACT **Bulldozer** issue their debut album, **'The Day Of Wrath'**, through *Roadrunner* during June. It was produced by **Tank** bassist/vocalist **Algy Ward**.

ROBERT PLANT will be appearing at Birmingham NEC September 8, London Wembley Arena 10. Tickets are priced at £8/£7 and are available from the box offices and usual ticket outlets.

U2 will be appearing at Dublin Croagh Park on June 29.

FOREIGNER have added a second night at Edinburgh Playhouse on June 12 to their UK tour itinerary. Tickets are priced at £8.50.

MEAT LOAF will be appearing at Jersey The Port Regent June 24, Guernsey Beau Sejour 25.

THE RAMONES follow up their appearance at Milton Keynes Bowl on June 22 with the following dates: Dublin TV Club June 24/25, Belfast Queens University 26.

The band issue a three-track 12" single through the *Beggars Banquet* label on June 21. The A-side features **'Go Home Annie'** (a previously unreleased studio song), whilst the flip has two numbers recorded live at London's Lyceum Ballroom earlier this year.

BRUCE SPRINGSTEEN has added a third date at London Wembley Stadium on July 6 to his tour itinerary

ROBIN GEORGE & DANGEROUS MUSIC will play Birmingham Powerhouse June 5, London Dominion Theatre 6. The band have just parted company with bassist **Phil Soussan**.

WISHBONE ASH will now play Edinburgh Playhouse on June 8 and not Dundee Caird Hall. The band have now cancelled their date at Edinburgh Caley Palace on June 10.

LEE AARON plays Croydon The Underground on May 28.

THE SISTERS OF MERCY play London Royal Albert Hall on June 18.

***RISING FORCE** (featuring guitarist **Yngwie Malsteeen**, pictured above) play London Marquee Club on June 3. Tickets are priced at £3.50.*

FM will be supporting **REO Speedwagon** at London Hammersmith Odeon on May 28/29 and **Foreigner** at Dublin IDS Centre on June 18.

TERRAPLANE will support **Foreigner** at London Wembley Arena June 15/ 16, Birmingham NEC 20/21. They replace **Night Ranger**, who will support Foreigner on all other UK dates.

JENNY DARREN has confirmed dates at East Ham The Club May 31, Peckham Montpellier Club June 1, Morden Tavern 2, Battersea Cricketers 5/12, London Rock Garden 15.

BABY TUCKOO play Ilkley Kings Hall May 31, Bradford University Great Hall June 1.

THE CULT play Oxford Apollo on June 9.

DUMPY'S RUSTY NUTS have confirmed shows at Liverpool The Club on May 31, Isle Of Man Summerlands June 4.

LARRY MILLER will be appearing at London Marquee Club June 1, Brighton Richmond Hotel 6, Northampton Old Five Bells 7, Gravesend Red Lion 8, Brentford Red Lion 13, Camberley The Agincourt 14, Reading Target Club 15, Kingston Grey Horse 18, Wokingham Angie's Club 23, Guildford The Royal 28, Tonypandy Rock Club 29, Llannharren RUF Club 30.

WHITE LIGHTNING, from London, play Oxford Penny Farthing May 31, West Bromwich Coach & Horses June 12, High Wycombe Nags Head 13, East Ham Ruskin Arms 16, West Bromwich Coach & Horses 19, Nottingham News House 20, Cleethorpes Pier Hotel 21, Gravesend Red Lion 22, Cardiff Bogies 28.

FIST will be appearing at Dunoon EM Club June 6, Wishaw Heathery Bar 8.

REBECCA WOLF, a female-fronted hard rock quintet, play Baldock The Engine June 16, Brampton Fountains Club 20, Stevenage Long Ship 23, Woodbridge Bentwaters Club July 25.

CHASAR play Falkirk Burns Bar June 2, Whitehaven Whitehouse Club 20, Kilburnie Lakeside Club 28.

DAGABAND have confirmed shows at Whitley Bay Esplanade Club June 1, Hammersmith Clarendon Hotel 10, Bannockburn Tandhu Club 26, Thornton Crown Hotel 27, Carlisle Stars & Stripes Club July 1.

EXCALIBUR have lined up dates at Carlisle Stars & Stripes May 28, Bristol Granary 30, Walthamstow Royal Standard 31.

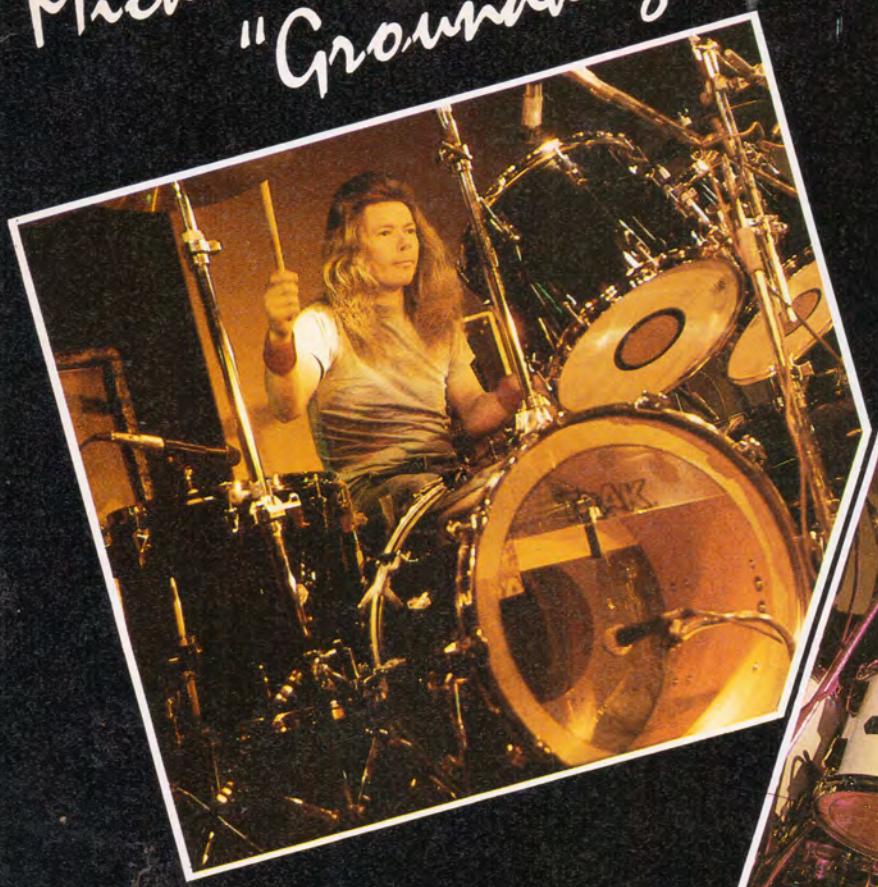
SO WHAT, from London, play Kilmarnock The Kaoi Koi May 30, Oban McTavish's Kitchen 31, Ayr Pavilion June 1, Kilmarnock Castaways 2.

HAZE play York Spotted Cow June 4, Stockport Manchester Arms 7, Nottingham The Yorker 14.

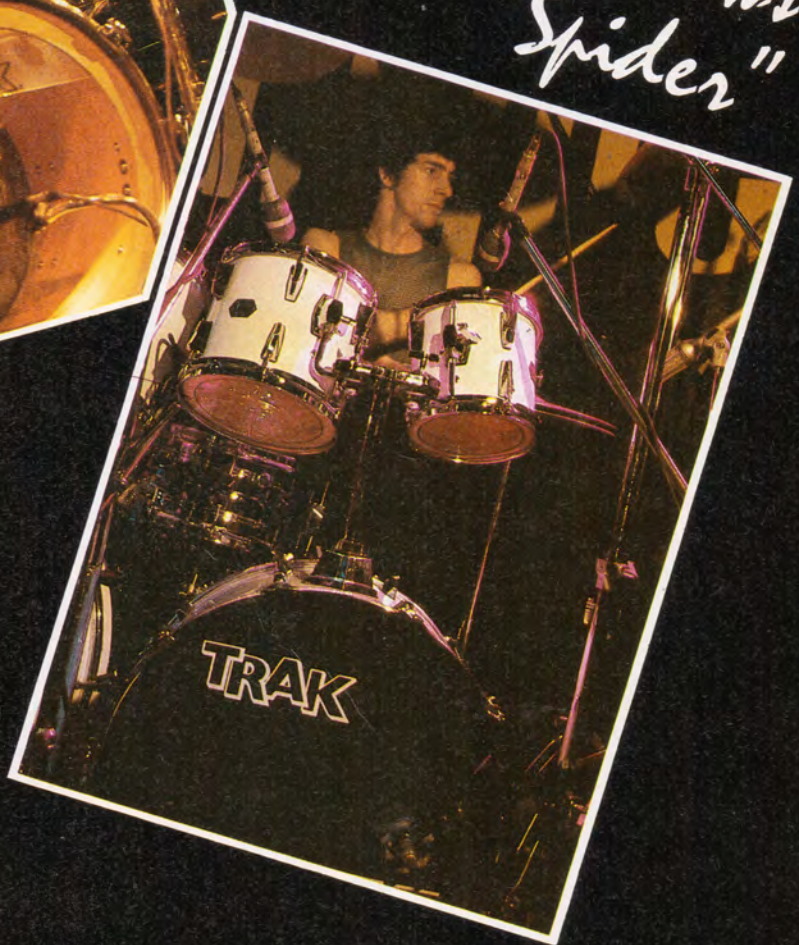
ARQUE, from the London area, will be appearing at Rochester Nags Head May 29, Woolwich Tramshed June 4, Lee Green Old Tigers Head 6, Dover Louis Armstrong 7, Whitstable Harbour Lights 27.

TRAK

Mick Kirton "Groundhogs"



Rob E. Burrows "Spider"



TRAK

Drum Centres

BATH – BATH MUSIC CENTRE – Mike Jones **0225 335154**
BELFAST – CRYMBLES – Graham **0232 226818**
BELFAST – MATCHETTS – Derek Crowther **0232 226695**
BIRMINGHAM – BIRMINGHAM DRUM CENTRE – John **021 778 3626**
BIRMINGHAM – MUSICAL EXCHANGES – Gary **021 236 7544**
BOURNEMOUTH – ACHILLE ROMA – Keith Bartlett **0202 21267**
BRACKNELL – AMEN MUSIC – Francis Jones **0344 427783**
BRISTOL – BROWNS OF BRISTOL – Chris Jones **0272 273646**
DERBY – DRUMSTICKS – Bob Parslow **0332 360657**
EASTBOURNE – JIM'S DRUM SHOP – Jim Salter **0323 37445**
FLEET – KINGFISHER – Eddie Allen **0251 421210**
GRAVESEND – MUSIC UNLIMITED – Steve **0474 23470/25566**
GREAT YARMOUTH – SOUNDGEAR MUSIC – Mike Easter **0493 603746**
GRIMSBY – LEVEL ONE – Dave Foulds **0472 54268**
LEEDS – J SCHEERER – Keith England **0532 449592**
LEICESTER – CARLSBRO' SOUND CENTRE – David or Richard **0533 24183**
LEIGH ON SEA – TIM GENTLE MUSIC – Nigel **0702 72926**
LONDON W1 – CHAS E FOOTE – Eddie Chase **01 437 1811**
LONDON SW16 – GIG SOUNDS – Maurice Latin **01 769 5681**
LONDON SW6 – BUSKER E P C – Pete or Len **01 736 6797**
LONDON SW9 – TROJAN PERCUSSION – Tony or Roger **01 274 9577**
LONDON NW5 – PROFESSIONAL PERCUSSION – Peter Randall **01 485 4434**
LONDON NW6 – BLANKS MUSIC STORE – David or Simon **01 624 1260**
LONDON SE13 – LEN STILES – Keith **01 690 2958**
LONDON WC2 – FD&H MUSIC – Tom Wilkinson **01 836 4766/9741**
LONDON W5 – EALING MUSIC CENTRE – John or Diane **01 840 5044**
LONG EATON – L E MUSIC – John or Dennis **0602 735 468**
MAIDSTONE – SHARON MUSIC M G – David Bolton **0622 61649**
MANCHESTER – TONY MANN PERCUSSION – Tony Mann **061 434 3465**
MANSFIELD – CARLSBRO' SOUND CENTRE – Andy **0632 651633**
MIDDLESBROUGH – GUITARZAN – Mick **0642 467510**
NEWPORT PAGNALL – TIM GENTLE MUSIC – Mac McErlane **0908 613909**
NEWTOWNARDS – MAJESTIC MUSIC – Kevin **0247 811136**
NORWICH – CARLSBRO' SOUND CENTRE – Neil **0603 666891**
NORWICH – COOKES BAND INSTRUMENTS – Robert Masters **0603 623563**
NOTTINGHAM – CARLSBRO' SOUND CENTRE – Paul **0602 581888**
POOLE – ACHILLE ROMA – Alan Spinney **0202 743654**
SEVENOAKS – STRINGS & THINGS **0732 453183**
SHEFFIELD – CARLSBRO' SOUND CENTRE – Steve **0742 640000**
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Bogdan Wiczling

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April 20th
"...So there you have it – a very heavy-duty professional kit at what can only be described as a very lightweight price..."
Bron Buick

Kits available – Series 100 from £399
Series 200 from £489 Series 400 from £775

IRON MAIDEN

Pic Ross Halfin

AND SO it came to pass that on the second day of April in the year of our Lord (Hi, Rod!) Nineteen Hundred and Eighty-Five, 'young and good looking' (it sez here) David Murray of this parish was wedded to his long-time girlfriend, the young and sweet-natured Tamar Yarian. All say AAHHH. . .! Don't it just bring a tear to your glass eye?

The wedding ceremony was held in Honolulu on the glorious island of Hawaii and, keeping in line with the Maiden's policy of grabbing as much English nosh as they can when abroad on long and mysterious travels, the newly wed Mr and Mrs Murray dined (along with a couple of hundred guests) on some fine Henry VIII style English fare: a veritable feast of suckling pig, cottage pie, toad-in-the-hole and, naturally, Real Ale on tap by the gallon.

So is marriage all it's cracked up to be, is what we want to know? I leave you with this thought. . . faint heart never won fair maiden is how it goes, right? But where will it all end? Will (gulp!) EDDIE ever tie the nuptial knot? And (strangled scream) who, or *what*, would be the lucky bride?

LEFT TO right in pic: Adrian 'H' Smith, Maiden manager Rod Smallwallet, Mrs Murray and Mr Murray, Andy Taylor (also involved in Maiden management), Steve 'Harry' Harris and Bruce 'Total Neanderthal' Dickinson. MICK WALL

ROBERT PLANT

THE NEW ALBUM

SHAKEN 'N' STIRRED

⊙790265-1
790265-4
CD:790265-2

8th SEPT **N.E.C.** BIRMINGHAM
10th SEPT **WEMBLEY ARENA** LONDON

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KKKKK: Kolossal!

True Confessions

JOE WALSH
'The Confessor'
(Warner Brothers 925281-1)
KKKK

COME CLOSE, children, so that granny's old eyes can see your little heads. Back when leather was something that sat on cows' backs and studs were something that climbed on cows' backs, there was a man from Wichita, Kansas, Joe Walsh by name. Born in '47, he growed up and rode with the James Gang, and boy did those tough and hefty *honchos* ride. And then he hitched up with the Eagles, a rich and powerful gang from California, but getting lazy. Joe kicked them into shape – barnstorming guitar, hell-raising music, but sweet, my children, so sweet.

And then he went it alone. He's not mentioned that much as a Guitar Hero around these parts any more, but let me tell you, back in the Midwest, people like Pete Townshend paid him homage as one of the Greats Of All Time. He could have taught that Eddie Van Halen a lick or two. Had a way with words as well – witty and cheerful and off-the-cuff; you remember 'Life's Been Good To Me', dontcha? So it came as no surprise when back in '79 he ran for President of the United States of America. "I never lied to the American public," was his platform – and he's never made a bad album either.

Same goes for this new one – vintage Walsh, just keeps growing on you. Best thing I've heard since that Tom Petty fella. There's the usual slow, sleazy, processional stuff; smouldering guitar, vocals sharp enough to cut a handbag straight out of a buffalo's hide. There's a couple of funny, shoulder-shrugging things, like you expect from him, and some hot, raunchy, straightahead rock'n'roll, like classic Stones distilled by the best brewery in Texas. You can hear Eagles-y bits, Little Feat bits, best-of J. Geils bits, even witty Randy Newman bits. Heck, if that isn't Randy himself helping out!

Jeff Porcaro puts in a guest appearance too, which might account for that Toto-ed AOR gloss on a couple of the slower, more chartsy tracks. And I swear Ry Cooder and Tom Petty popped in for 'The Confessor', a real out-of-character track for Joe, especially that long synthesiser prog-rock intro. And what's the reggae track doing there? Has Walsh been listening to IQ?

But when that guitar slices in, it brings blood to your ears and joy to your heart. LAURA CANYON

JOE WALSH: vintage stuff!

HONEYMOON SUITE
'Honeymoon Suite'
(Warner Brothers 25098 import)
KKKK

I'VE FELT like a bleedin' hen I can tell you, sitting and sitting on this debut album in the hope that it would hatch into a *bona fide* UK release. No joy, I'm afraid, but the Honeymoon Suite album is no abortion, I can assure you; in fact, it's one exciting snap, crackle, rock'n'pop *melange!*

Akshully, credit naturally heads towards Paul Suter for the discovery of this Canadian five-piece, but I think that there's something here even for those of us who don't worship all things moose and Mountie!

Honeymoon Suite have a real handy knack for pushing pop melodies to the fore without ever losing grip of that hammer-on, hard rock edge, the bright side of FM that ain't as easy to find as it used to be!

The fire power is constantly on the up with guitarist Derry Grehan's potent bursts. Nothing too mind blowing in terms of finger dexterity (Yngwie Malmsteen need not apply!), but a nice gnawing at the rock 'n' roll bone during the likes of 'Funny Business' and 'Turn My Head'. This man's meat is definitely Metal, while vocalist and obvious Ramones fan Johnny Dee (Dee) seems to relish the opportunity to waggle some truly heartfelt 'I love the girl but she don't love me' – isms during 'Face To Face' and 'Burning In Love'. It all blends together as soundly as a Gremlin in a mixer and the outcome is that Honeymoon Suite are currently proud owners of an eminently listenable AOR album!

There's a depth to their material which often eludes other acts in the *genre* – Dave Betts' drums crashing their way across opening number 'New Girl Now' is enough to convince you of that – while if you wanna head on down to the other side of the spectrum, you'll find the keyboard intricacies of 'Wave Babies' (soon to be issued as a single in the UK) have class twiddling all over 'em!

Why the Honeymoon Suite FM formula wins out is hard to pinpoint definitively in the subjective world of rock 'n' roll, but if you'll take the Hojo palate as credible, then you won't be disappointed.

HOWARD JOHNSON

HAMMER
'Contract With Hell'
(Ebony EBON 29)
KKKK

TOUCHED
'Back Alley Vices'
(Ebony EBON 28)
KK½

A TYPICALLY crass Heavy Metal monicker, a typically moronic Heavy Metal title, a typically naff Heavy Metal sleeve. . . and a very good rock album!!

Yeah, I *was* a mite surprised by Hammer's 'Contract With Hell', because all this tiresome HM imagery has been dragging the quality of the music further and further into a swamp of ridicule for a while now and just one butcher's at this item convinced me that it was technicolour yawn time.

However, I couldn't have been more wrong and as the band hammered off (ahem!) throwing 'Caution To The Wind', my preconceptions flew straight out of the window.

First to impress is vocalist The Dog (?), whose clean, powerful and confident voice complements the material perfectly. And either side of him guitarists Bob Henman and Kenny Nicholson do themselves proud with some deft contributions.

The tough, two-speed 'Try It' follows 'Caution. . .' in fine style, with the excellent 'Hey You' developing from the cheeky wolf-whistling guitar at the start through some fluttering synth and flash-fingered fretwork into one of the LP's best offerings. It's a shame that the title track falls a little short as *Side One* ends.

'Hard Hittin' Woman' isn't a fave of mine either – ordinary HM without much sparkle – but *Side Two* picks up with 'Satellite' and 'Prayer Of A Soldier' and goes out with the epic 'Across The Line'. Now I'm not much of an 'epic' fan, but this isn't bad at all.

I believe this is Hammer's debut effort, and a very promising one it is too. With a few rough edges shaven (and a better producer than the dismal Darryl Johnston) Hammer could go far. Much further than stablemates Touched, who haven't come up with anything inspirational on their debut album, 'Back Alley Vices'.

It's rough, ready'n'raw, with plenty of crank- it-up, play-it-fast madness. Guitarist Jon Hull's Randy Rhoads influences are apparent and he's obviously a competent Metal gunslinger, but I'm afraid that straightforward HM like this doesn't move me at all.

I'd suggest you leave 'Back Alley Vices' un-Touched and sign Hammer's 'Contract. . .'

MARK PUTTERFORD

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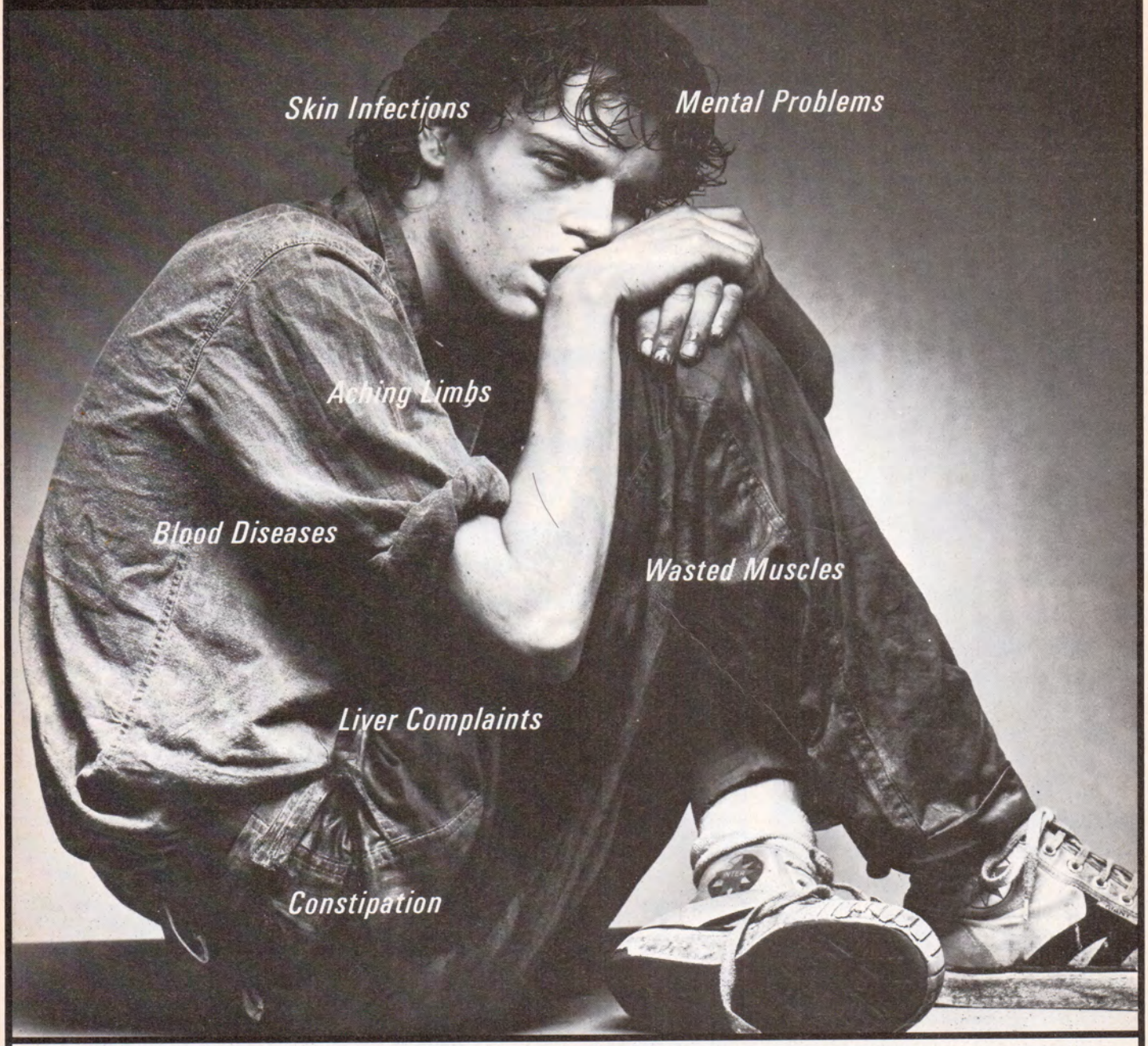
YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.



It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.

You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.

And, as you lose control of your body's health, you could lose control of your mind too.

Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP.

FROM PAGE 8

TEAZE
'One Night Stands'
(Heavy Metal America HM USA 30)
KKKK½

HARD ON the heels of the compilation album 'A Taste Of Teaze' comes the British release of 'One Night Stands' – and a most kohesive vinyl konquest it is too!

It's taken six hard rockin' years for this particular one night stand to reach UK release climax, and while I've heard about delay spray, this is plain ridiculous! Still, who am I to complain when Teaze '79 style feels as fresh and ripe as the fatted calf ready for Spring sacrifice at Doc Doom's Black Metal altar? If you ain't ever made acquaintance with this particular Canuck four-piece, then now's the time to turn the moose loose and help revive the long lost Maple Leaf Mayhem movement!

Teaze really *were* special, and 'One Night Stands' was the definitive stamp on their Metal passport, the proverbial 'Big One'! OK, so the production, turned in by April Wino Myles Goodwin (no relation to Keith!), sounds a shade un-'85, but with this strength of material seeping from the speakers, you ain't really gonna hold it against Teaze?!

'Klassik' is a word oft bandied, seldom merited, but I kid you not, 'One Night Stands' is choc-a-bloc with diz-bustin' dynamite! Take 'Red Hot Ready', a real bar-room brawler featuring some astounding play from (I think) guitarist Mark Bradac. Or maybe opener 'Back In Action' – no surrender to feminism, the boys are back in town and ready to burn!! Feed me fire!

Then again, if it's sophistication you be a-searchin' for, you can take your pick and hammer through the acoustic pluckings of 'Heartless World' to a solid gold Metal climax, featuring some ser-i-ous soothing sax. Or try epic closer 'Touch The Wind', where dynamic bassist/vocalist Brian Danter is responsible for Dio-orientated destruction with some terrific tonsil titillation – it really is quality stuff!

What became of the band after 1980's 'Body Shots' LP is shrouded in mystery. There was talk of Danter losing his voice and 'getting' religion. And there was a whisper that the remaining three members were plugging away on the Canadian bar circuit with a female *chanteuse* in tow (obviously a cheap ploy to get Paul Suter writing about 'em!!). But, whatever the truth of the matter, it's certain that no product has been forthcoming in five years, which is a crying shame cos 'One Night Stands' proves that Teaze had what it takes – in abundance! I forgot how damn good they were until I played this. It's real nice to re-acquaint myself!

HOWARD JOHNSON

MAINEEAXE
'Going For Gold'
(Powerstation AMP 5)
KKK

THERE ARE just a few occasions in life when I'm stuck for the right words to mouth. This album review is one of those (thankfully) rare situations. Quite honestly, there's not much to say about 'Going For Gold' because I'm neither inspired enough by the plaintively tunnelling riffs on offer, nor am I sickened by any lack of talent.

Maineeaxe are a workmanlike outfit who have produced a workmanlike LP. This won't lift the band into the mega-mega bucks category. However, it will not die the death of a thousand cut-out bins either. Quite honestly, it's yet another example of a fairly responsible British club act doing what it does best . . . and leaving me merely shrugging my shoulders.

I wish Maineeaxe every fortune for the future because they are listenable and can play, sing, write *etc.* But if 'Going For Gold' is the best shot they can aim at the rock target, then maybe this quintet should resign themselves to achieving only brass rubbings. There's nothing wrong with a little elbow grease (and this lot sure try hard), but the likes of Savage and Tokyo Blade at least present this style of sub-Leppard hard drivin' yet tuneful hard rock with a smear of a swagger; Maineeaxe do not.

MALCOLM DOME

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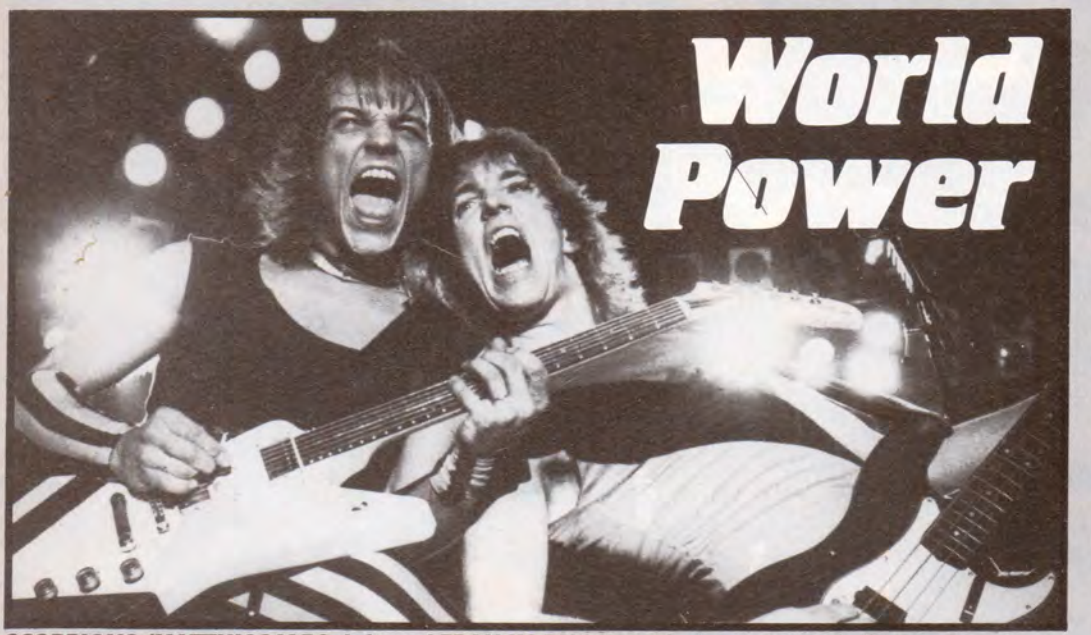

SCORPIONS (MATTHIAS JABS, left, and FRANCIS BUCCHOLZ): 'probably their finest release'

SCORPIONS
'World Wide Live'
(Harvest EN 2403433)
KKKKK

"Do you see those microphones up in the air . . . do you see them?!"

A shower of sparkling sounds . . .

"Do you know what we're doing tonight?"

A torrent of marvellous memories . . .

"We're doing a live recording tonight!"

A host of electra-glide spinal expeditions.

OVER THE past decade or so, the live album concept has been grossly devalued by poor recordings, shoddy track listings and cheap exploitative reasoning. As such, most fans approach official stage vinyl with trepidation, foreboding and ill-concealed cynicism. Well, for the first time since Judas Priest's 'Unleashed In The East' and UFO's 'Strangers In The Night' double set, a major act has succeeded in transcending the limitations of the genre and come up with . . . probably their finest release to date.

The Scorpions have always been essentially a live act. Up on any stage in the world they are more than capable of capturing hearts and stirring the fevered brows and feathered asses of all true rock 'n' roll constrictors. What's let them down somewhat in the past has been their partial failure to handcuff that rousing energy to studio technology. Thus, whilst they've never come up with a disastrous studio album (the Scorps are way too professional for such an horrendous prospect), the Germanic gargantuawatt gladiators have never quite done their musicianship or songwriting strength deaf, dumb and blind justice.

'World Wide Live', however, really puts all past 'misdemeanours' to rights in most spectacular fashion. Recorded across the globe during '84 (although the majority of songs are taken from the Californian leg of the 'World Sting' trek), this double album provides unsurpassable excitement and breathless atmosphere. Quite honestly, I don't give a flying head toss whether it's been heavily overdubbed in the studio or not (the band insist it hasn't been tampered with; I'm sceptical about the claim), 'cos 'WWL' is such a raging inferno that even to question the legitimacy of the live feel is tantamount to Metal blasphemy.

Every one of the 16 songs delivered herein has been volcanically improved way beyond the unnatural constraints of the studio originals, busting forth like the Incredible Hulk forced to don Dicksonian glitter clothes. In essence this is a tribute to the crustacea in the band, but let's also give a special mention to producer Dieter Dierks, a man whose come in for some savage and graceless criticisms in the past but who has done both himself and the band proud right here and now.

It seems almost irrelevant to begin picking my way through the cottonfield of songs on offer within the fluffed-out grooves; all of them will be familiar to any self-respecting HM freak. So instead I'll just content myself with plucking forth a few outstanding examples of why 'WWL' is an essential purchase.

The opening salvo of 'Coming Home' and 'Blackout' literally leaps out of 35mm gun barrels with the explosive mania of an unstable grenade cache, whilst 'Coast To Coast' revels in its triple-guitar driven majesty. 'Holiday' (featuring the massed voices of 18,000 Parisiennes) is warming enough to bring comfort to even the most hypothermia-inflicted victim; 'Another Piece Of Meat' has the touch of a group of starved lions tearing into an unlucky antelope; 'The Zoo' (opening encore on the tour and preceded by a few well-chosen yelps from Rudy Schenker) rattles the bars with the grip of scarred beasts on a blood feast; and 'Can't Get Enough' closes proceedings with a flashpoint terrorism as the band show they can riff and rip with the best of 'em. Interestingly, this lengthy climax to the whole event is split by 'Six String Sting', a guitar solo from the grossly underrated Matthias Jabs that blanks out the ominous shadows of Uli Roth and Michael Schenker from his flexi-fingers.

The Scorpions' UK tour early last year was a disappointment. But 'World Wide Live' should wipe out that unfortunate experience and underscore just why the Scorps stand loud 'n' bold as one of the best rock acts revolving on the planet. In a year which has already seen some excellent LP releases (from the likes of Springfield, George, Fogerty, Uli Roth and Accept), the Scorpions have chosen the right time to serve up a monster raving loony party. MALCOLM DOME

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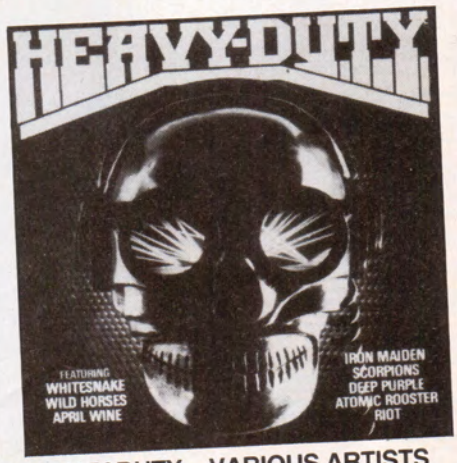

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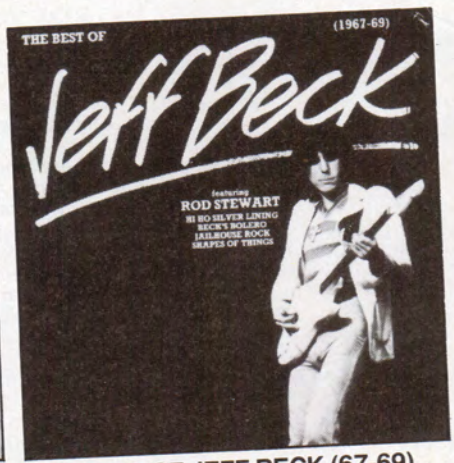

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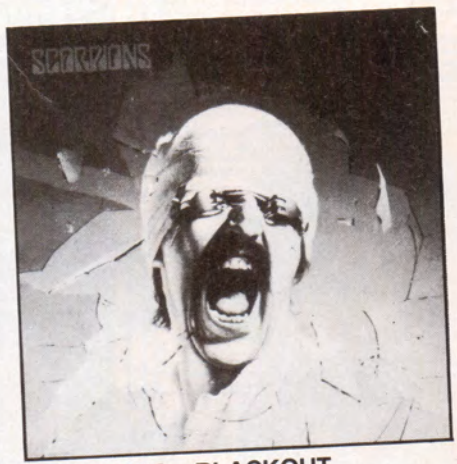

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FROM PAGE 10

DIRE STRAITS
'Brothers In Arms'
(Vertigo VERH25)
KKK

WELL, IT don't get it up for me this album, but then I'm in the mood for dancing, I wanna stamp my feet and shout, and why not? There may be many and varied things I could do while listening to the new Dire Straits LP – I could, for example, hold a lengthy conversation debating the future of nuclear Britain; I might even wish to wash the dirty dishes in the sink and comb my hair in the bedroom mirror, or I may want to read *2000AD* in the toilet, and all of these things I could quite happily do while still listening to the new Dire Straits LP – but I definitely could *not* laugh and sing and dance and things . . . Brother, it's so vacuous, so oh-so filmic, and atmospheric, and cinematic, and . . . and . . . DULL!!

'Brothers In Arms' is great background music; perfect for *Backgammon*, as fine a panacea as a cup of hot *Horlicks* before bedtime, and as smooth and bland as marble.

Released two years after the last Dire Straits album 'Love Over Gold' (an unqualified success, let us all agree now), 'BIA' is ultimately a disapointment on most levels. *Side One* you can burn: 'So Far Away', the single I called 'boring bollocks!', actually turns out to be most invigorating next to groan-alongs like the drab whisper of 'Why Worry', or the pale and insignificant moping lilt of 'Your Latest Trick'. Knopfler's hushed flat lead vocals are backed by lush keyboards, feather-light percussion and occasionally, just occasionally mark you, a flash, however brief, of that ghostly Knopfler guitar.

It's all wonderfully well produced by Knopfler and his engineer Neil Dorfsman, and it's all wonderfully safe, wonderfully sure of itself, and well, wonderful, wonderful . . . (and dull . . .).

MICK WALL

Flip Service

NILS LOFGREN
'Flip'
(Towerbell Records
TOWLP11)
KKKK

NILS LOFGREN: 'the boy has rock 'n' roll tattooed down the arch of his spine . . .'

THE LAST time I stood tit to toe with a Nils Lofgren album was in 1977 when his 'I Came To Dance' set finally fulfilled the commercial promise of his first two classic rock/pop releases, 'Nils Lofgren' (1975) and the sublime 'Cry Tough' (1976).

Admittedly this is going back aways for many readers, but for the record, here's a condensed version of all the dope you need on this musicianly enigma: he was the singer/guitarist with early '70s US pop an' rollers Grin before taking on the gig as bleed guitarist with Neil Young's Crazy Horse, helping to record Young's macabre and mysterious mid-'70s cult-classic album 'Tonight's The Night'. A year later he released his first solo album and won immediate and enormously extravagant praise on both sides of the Atlantic which only intensified with the release of his second solo LP, the aforementioned 'Cry Tough'. Widespread commercial appeal followed which, for reasons entirely unknown to me, vanished as swiftly as it appeared by 1978.

Since then what I know about Nils Lofgren you could write on the back of a postage stamp: returned, albeit briefly, at the end of '70s to yet another Neil Young outfit and ended up in the '80s as replacement guitarist for 'Miami' Steve Van Zandt in Bruce Springsteen's E Street Band.

Always a superbly individual and exciting guitar player, Lofgren is also an unusually gifted visual performer; Keef Richards silk scarves 'round the scrawny wrists, flashing traffic-light threads, and the occasional tasteful use of mirror-shades, the boy has rock 'n' roll tattooed down the arch of his spine . . .

. . . And now, out of left field, comes a new Nils Lofgren solo album, replete with the news that when 'good old boy' Springbean returns to these shores in July, the Nils Lofgren band will open the show with Nils also performing as an active member of the E Street Band when the time arrives for The Boss to take the stage. This, as anybody who's ever been lucky enough to witness a Nils Lofgren solo gig will testify, is very good news indeed.

So what of the album, now that we all know who he is? 'Flip'? Well, ultimately it's a groove; not a Great Classic Groove, I hasten to add, but a beautifully produced (by Nils and 'Fat' Lance Quinn of Lita Ford and Bon Jovi notoriety), excitingly played groove all the same.

What you get is nine all-original Lofgren compositions, starting with the anthemic, if slightly over-sentimental, 'Flip Ya Flip', a pleasing, though meaningless, romp through the American Dream (a bad habit Nils picked up from The Boss perhaps?). Better are 'From The Heart' and 'Delivery Night', the former a pretty pop flower smelling of sweet synths and lush lead guitar, the latter a real midnight walk with Nils taking on Dire Straits at their own game and winning hands down.

'King Of The Rock' and 'Sweet Midnight', meanwhile, are upfront stormers featuring acres and acres of the magical Lofgren guitar and the honeyed lush leanings of a deliberately post-'80s production (it sounds like Nils has stopped listening to the Stones and taken up weekend shopping at the same rock-supermart as Prince, Mark Knopfler and like-minded cohorts). But 'New Holes In Old Shoes' is the highlight of the album and as such ranks alongside the best of Lofgren's solo work, equalling the potency of 'Keith Don't Go' from 'Nils Lofgren' and sounding remarkably similar in arrangement to 'Mud In Your Eye' from 'Cry Tough': mean an' sideburns-moody blues riffing over a downhome leering vocal heated up micro-wave style by the black and blue wailing harmonica in the background which breaks in the middle for the drums to erupt and the band (Wornell Jones – bass, Andy Newmark – drums and T. Lavitz – keyboards; the same band in fact that recorded with him on his first two solo albums) to come stomping like a bull out of the speakers. Tremendous!

Elsewhere, there are further treats in store, though a lot of what remains strikes this hep cat as overly lacklustre. The bottom line is that 'Flip' is one classy release from one classy performer who needs no lessons from me on how to swing his boot heels. (That's CLASSY, not, I'm afraid, CLASSIC . . .)

MICK WALL

BON JOVI

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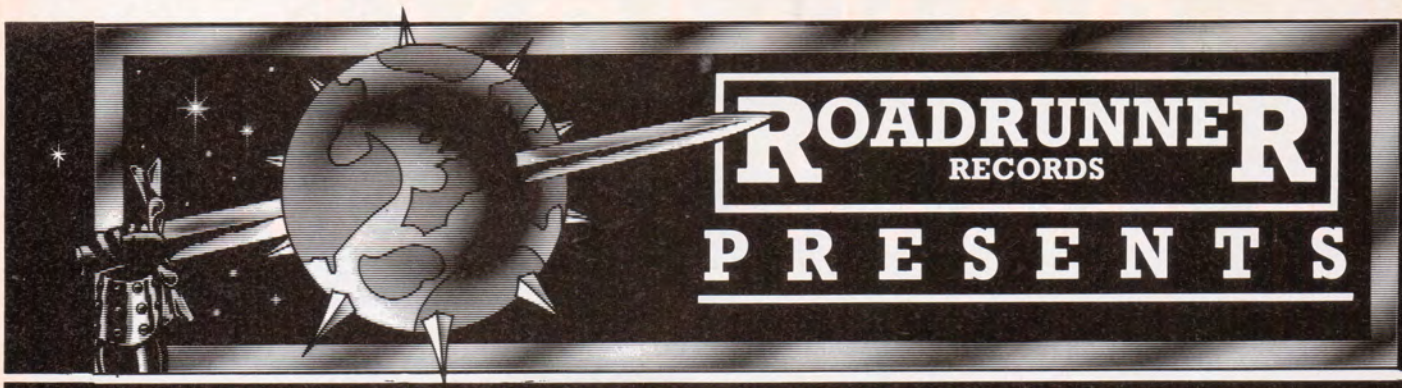

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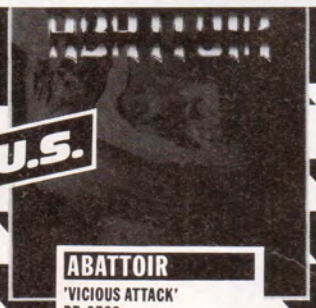

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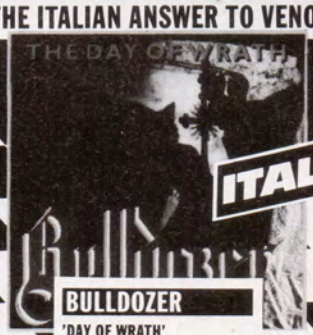

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SHORT SHARP SHOCK

Reviewed by MARK PUTTERFORD

MAMA'S BOYS: Putterford goes for the throat again . . .

MAMA'S BOYS: 'Needle In The Groove' (Jive)

AM I *really* the only bloke in this Solar System who thinks these Mummy's Boys are about as exciting as a silent fart? OH COME ON NOW!!

So here we are again at 'Needle In The Groove' (yaa-aawn), that stunningly ordinary boogie thing that they've been regurgitating for as long as I can remember. And here it sounds twice as tedious as it did after a couple of spins a few years ago. Heck, who keeps telling these poor lads to re-record this song, Polly The Parrot? And which porridge-brain hired Les Dawson for the organ 'solo'?

Huh, you thinking of seeking solace on the B-side? Forget it – especially on the 12" where we're 'treated' to an appalling version of Jimmy Pursey's 'If The Kids Are United'.

LES ENFANTS: 'Shed A Tear (There You Go)' (Chrysalis)

WELL, FOUR hours later I'm still none the wiser, but this irresistible offering from Mama's Boys' fellow Irishmen, Les Enfants, is just the thing to snap me out of my daze.

Yep, the young 'n' fresh *Chrysalis* hopefuls have produced one of those catchy, forceful and exuberant singles which grab you by the ears and don't let go until the final note disappears into the stylus. I'd certainly like to hear more from this lot.

ALASKA: 'Miss You Tonight' (Music For Nations)

QUITE EASILY the pick of 'The Pack' album, this beautiful Kim Carnes ballad is by far Alaska's brightest prospect in their hitherto hopeless quest for seven inch success. Drifting dreamily on a delicate, flickering synth, blown by Brian Badhams' relaxed, heartbeat bass and combed with Bernie Marsden's marvellous guitar tickles, 'Miss You Tonight' reaches the parts other Alaska songs cannot ; it's cool, classy, easily accessible yet extremely durable and it's leagues above the sub-Whitesnake stuff that Bernie lapses into all too often.

The 12 inch version features not only the American remix of 'Run With The Pack' but also a remixed version of 'Voice On The Radio' from the band's first album.

Q-5: 'Steel The Light' (Music For Nations)

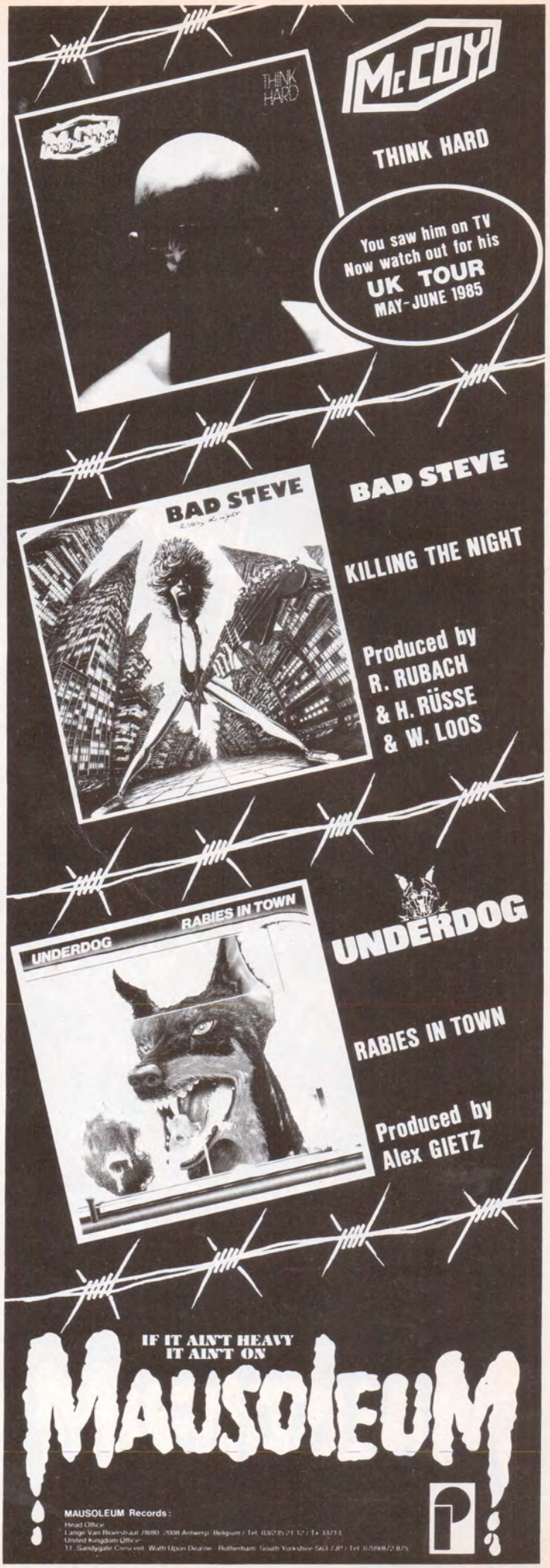
DRAGGING ON an entirely disposable sub-Sabbath riff (probably plucked from Iommi's khazi) and littered with ready-made HM 'axe' inserts and Hawkwind-style keyboard swirls, this is the kind of mind-bogglingly monotonous Metal that has severely dampened the genuine enthusiasm I once had for the music.

ROBIN GEORGE: 'Heartline' (Bronze)

HERE'S A chap who dwarfs most other singer/guitarists when it comes to class and invention. Can't you see, kids? Robin George has set hard rock firmly in the Eighties – and seems to have the style and ability to thrust it into the Nineties too. How encouraging to see someone taking HR into pop territory without selling out to the dodgy dealers of wimphem!

OK, so you've all heard 'Heartline' by now – a pop-rock classic of our time which never fails to please me. The experimentation on the 12" 'Dangerous Mix' version is particularly exciting and I can't

KONTINUES OVER



FROM PREVIOUS PAGE

help thinking that if only more rock bands threw off the boring bonds of convention and offered their cob-webbed imaginations to the light, rock music would be kept alive, fresh and enterprising.

KIM MITCHELL: 'Go For Soda' (Bronze)

SINCE LEAVING Max Webster, the wonderfully eccentric Kim Mitchell's vinyl output hasn't exactly devalued the price of plastic, but judging by this truly fab 45 (spot the DJ *cliché*!), he's about to make up for lost time in no uncertain manner with his forthcoming 'Akimbo Alogo' album

Now, don't ask me what that title means 'cos I'm still working on the sociological connotations of 'Go For Soda', but whether you understand the lyrics or not, you'll recognise the music as top-notch rock 'n' roll for any occasion. Flip the thing over and you'll find the dark, moody, slightly funky and very heavy 'Love Ties' – and all I can say is buy, buy, BUY!

LEE AARON: 'Rock Me All Over' (Road runner)

PRETTY 'BOAT-RACE' and spirited voice she may have, but little Lee Aaron is gonna have to come up with something more than standard HM dross like this if she's to create any lasting impression on me.

THE DOUBLE 'O' ZEROS: 'Be A Zero' (Mountain)

THIS BAND is the creation of singer/song-writer Sammy Serious who, along with his three peroxide pals, tries his best to make the Toy Dolls seems like the Royal Philharmonic Orchestra. But the biggest joke of all is when the band try to play some serious Glam Rock. Laugh? I couldn't be bothered.

BRYAN ADAMS: 'Heaven' (A&M)

THAT LIKEABLE little chap with the greasy blond hair and baggy white T-shirt has become a familiar sight around these shores recently – and deservedly so. With a couple of chunky chart-busters (more DJ *clichés*?) notched onto that trusty *Les Paul*, Adams appears once more with an endearing little ditty called 'Heaven', and I'll be very surprised if it doesn't re-trace the chart footsteps of 'Run To You'.

On the B-side you'll find the previously unavailable 'Diana' which further illustrates this man's bottomless pit of earthy, raunchy rock 'n' roll toons. Let's hope Bryan's welcome breakthrough in Britain will pave the way for the equally fab John Cougar to return here and shake some more sense into our plastic pop charts.

URIAH HEEP : 'Poor Little Rich Girl' (Portrait)

NEVER BEEN much of a Uriah Heep fan meself, and I'm afraid this new single won't change my mind even if I listen to it until Stoke City win the European Cup.

Overall, though, the band's new album, 'Equator', isn't bad and I s'pose you must give the lads credit for soldiering on through thick and thin. But all the same, 'Poor Little Rich Girl' is merely a lifeless, stale and very old-fashioned song which does nothing to make the band's longevity more understandable to me.

REO SPEEDWAGON: 'One Lonely Night' (Epic)

UNLIKE THE band's many other immediately effective singles, 'One Lonely Night' from REO's 'Wheels Are Turnin'' album takes time to grow on you. But I'm pleased to say that the end result is equally enjoyable, even though singer Kevin Cronin sounds more like Neil Sedaka every time I hear him!

BON JOVI: 'In And Out Of Love' (Mercury)

THE USA has given us some classic bands over the past decade or so – Aerosmith, Van Halen and ZZ Top immediately spring to mind as top-class bands with a stylish identity. But the crap the Yanks are feeding us now – like Mötley Crüe, Ratt, W.A.S.P. and Bon Jovi – is fast draining my admiration of American rock.

'In And Out Of Love', nicked from Bon Jovi's new album '7800° Fahrenheit', is nothing more than an ordinary rock song with a heavy production to give it the 'necessary' gloss. It could be one of a hundred new American bands, and while I'd agree that it does beat the wind out of the stuff that British amateurs like Tobruk are coming up with, I must say it doesn't move me at all.

ROBERT PLANT: 'Pink And Black' (Es Paranza)

I COULDN'T for the life of me find a way into either of Plant's previous solo albums, and judging by this trailer for his third, it's gonna be just as difficult this time. Why is his music so impenetrable? It's aimless, shapeless and slops around erratically, desperately in need of someone or some*thing* to seize its potential and squeeze it hard. It's infuriating!

'Pink And Black' is weird. There's no hookline (in fact you can't understand a word Plant sings), no apparent direction, and though I've listened to it until I was blue in the face, I just can't get to grips with it. Plant sounds as though someone's just trodden on his toe and guitarist Robbie Blunt comes across like Hank Marvin trying to be Jimmy Page. Just why Plant employs him is beyond me.

Y'know, I really *want* to like Robert Plant's music, but my patience is fast running out.

MAGNUM: 'On A Storyteller's Night' (FM)

MAGNUM ARE one of those bands I can listen to and enjoy without being bowled over. This new single taken from their new album of the same name typifies my feeling about them; it's good, melodic Brit-rock . . . but nothing special.

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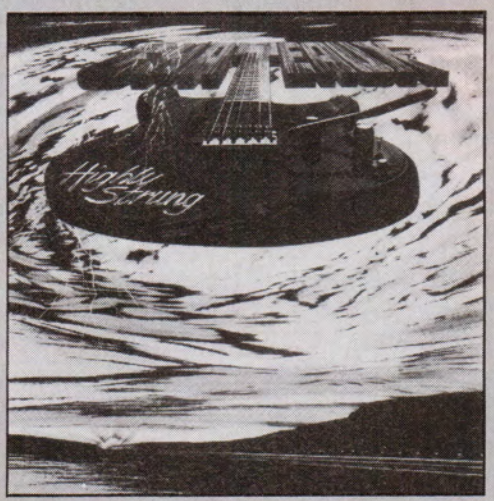

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Man with the

Alice Through The Whisky Glass: a tale of mystery and imagination featuring MARILLION mainman FISH and MICK WALL

child in his eyes

FIVE WEEKS in Suicide City does strange things to a man's head. Berlin is a city of concrete and walls situated smack in the middle of the great East/West divide, its outer limits enclosed by forbidden lands governed by sky-high barbed-wire fences and occupied by soldiers carrying live ammunition guarding God-knows-what from army-turrets surrounded by mine-fields.

If you wanna rip it up for a couple of nights in Berlin and shave a couple more years off your life then you can, no problem: the brothels and the clubs and the wide-spread availability of smack and coke guarantee the action. But if you're planning on spending a month to six weeks in this joint, then bring along your oxygen tent because, boy, you're gonna need it. Not even the hand of fate will help if you want to take a drive out to the country maybe, or perhaps just get out and visit friends in neighbouring towns and cities: there simply aren't any. You're trapped until an air-ticket tells you different.

Hansa Studios, by the Berlin Wall, is where Marillion have been holed-up together these past six weeks recording their all-important third studio album. This is the one they're going to be calling 'Misplaced Childhood' and, as you will no doubt have read in issue 93's *Mayhem* story, it's very definitely a concept album, in the tradition, perhaps, of 'The Lamb Lies Down On Broadway' or, better still, Pink Floyd's 'The Wall', with maybe just a hint of David Bowie's 'Station To Station' masterpiece . . .

THE WILD West of Berlin is groaning under the five o'clock shadow of another rainy Monday when myself and Ray Palmer arrive for our scheduled meeting with Marillion. Us and Marillion, we go back aways. S**t, we actually like these guys: like talking to them, seeing them, even listening to their music once in a while.

'Script For A Jester's Tear', 'Fugazi', 'Real To Reel' . . . tell me about it. Marillion? They're special, that's all. Very, very special . . .

IN STRICTEST Marillion tradition, 'business' is scheduled for the following day: meaning it's time once again for all good rock and roll boys to comb the hair of the night exploring the absolute power of positive drinking. And tonight that means a trip to see Frankie Goes To Hollywood play before 6,000 screaming Berliners. Fish, Ian Mosley and I are sitting in the hotel bar before the show lining our stomachs on *Blue Label Smirnoff* and *Black Bush Whisky*.

"So what do you think of Berlin?" Fish asks me.

KONTINUES OVER

Pic Ray Palmer

Fish

KONTINUES FROM PREVIOUS PAGE

"Nothing. I've been here before," I reply.

"Been here before?" he arches an eyebrow. "We've been here forever . . . that's what it f**king feels like. We took a couple of days off for Easter and all went home, and for a few days I was on top of the world again. Then I came back here and depression just hits you the second day – bang! Right in the face."

"You wouldn't want to live here then?" I ask.

"F**k no! How Bowie managed to come here to clean himself up in a place as dreary and insane as this is unbelievable!"

Fish is sporting a beard. I can't make up my mind whether it makes him look like the baddie from some James Bond movie or whether I'm sitting at the court of King Arthur. It suits, and its dramatic appeal is plain, but what about the face make-up?

"Oh no, I'll shave it off tomorrow when we do the pictures," he smiles. "I let it grow for a part in this movie called 'The Highlander' I was offered, but now the timing has gone all wrong; we'll be touring when they want to start filming, so it doesn't look like it's going to happen."

Film? Movie? BEARD?!

But he's gone, long strides and big hunting boots, towards the elevator doors . . .

THE FOLLOWING afternoon at *Hansa Studios* we're all playing Spot The Walking Amnesia Case – I can't remember who won – and then, with precious little warning, the producer's chair at the mixing consul is shoved under my arse and a huddle of hushed grinning Marillion-heads take a deep breath and wait for the tapes to roll. We're gonna hear the single.

Cue: Total Wipe-Out!

Stunning . . . seductive . . . gimme a *Tequila* and let me come back to you on that one. 'Kayleigh' may just be the most perfect song Marillion have yet recorded (remember I haven't heard the rest of the album properly yet), their most perfect song on an LP that boasts just two songs, in the words of Fish from the stage of the *Hammersmith Odeon* last Xmas: *Side One* and *Side Two* . . .

'Kayleigh's production, by Chris Kimsey, is little short of superb; built around a beautiful cartwheeling rhythm guitar part, childlike in its simple charm and utterly compelling at the climax, while Fish's lyric is all '*Alice Through The Whisky Glass*' imagery, though more understated and refined than we have come to expect and fear from that old 'tongue forged in eloquence'. The voice too has finally located the heart and his vocal embraces the whole drama of the song even though the singer remains remote, unreformed, untraceable.

The other side of the single is not on the album and was written specifically for the 45 here in Berlin: it's called 'Lady Nina', named after one of the more infamous Berlin nightclubs the band have read about in their friendly Guide To Berlin Tourist Information leaflets . . . and it's a bitch! Somewhere in the back of a taxi-cab, ankle deep in yesterday's rubbers, stiletto concealed in her purse, driving through the Turkish Sector on some unfinished business the law wouldn't understand, sits 'Lady Nina'. What Steve Rothery does with his guitar on this track belongs in the Land Of The Unnameable; he claws out the heart of the track and sticks it in his back pocket, while Mosley and the electronic percussion computers erupt and bleed like a volcano between your thighs. The production adds all the champagne touches, the melody pure brandy . . .

When it's over and they've picked me up off the floor, I dry my eyes, take a long swallow of somebody else's cigarette smoke and slump off to a chair in the corner where I sit with my cakehole flapping like a bird in the wind . . .

Pic Ray Palmer

MARILLION (clockwise from top left): Ian Mosley, Mark Kelly, Peter Trewavas, Steve Rothery and (centre) Fish

FISH IS sprawled out on the bed talking on the phone to his ma up in Edinburgh. It's the usual Mother Rant; I will, I won't, I did, I don't, shut up ma and I'll see you soon, love you . . . On the bedside table sits a large bottle of *Black Bush Whisky*, an ashtray, a full glass and two mini-speakers attached to a *Walkman* . . . mmm, distant 'Fugazi' LP sleeve vibes, mum; Fish as Rock Star, as Poet, Actor, Hedonist and Anti-Hero. . . some of the roles that seem to fascinate the man. Like a child, every time he sees a flame burning he wants to grasp it, hold it and know it.

I haven't seen him for months and suddenly I realise that I've missed the bugger with the big mouth and broad shoulders. People like Fish, they're in for the *life sentence* and should be respected because they are so rare.

When he gets off the phone, we pour ourselves some decent measures of that fine *Black Bush*, I pull the cap from a beer, and sitting there cross-legged on his bed, we let it all come down . . .

EARLIER ON today you told me you were going to zap me within the first three minutes of this interview and tell me anything I needed to know. What did you mean by that?

"Ah, just get it over and down, get the real heavy stuff over and done with. But it's impossible, y'know. . ."

Why did you come to Berlin to record the album?

"There were a couple of reasons actually. One of them was that a whole lot of producers we asked to do the LP said no because they thought they couldn't make money off it. They said we had no singles on the album and that the format we were working in was so totally alien to anything else coming out nowadays that they didn't want to touch it."

I would have thought that might add to the appeal of the project?

"No, no way. A lot of the guys we asked were against a band bringing out a concept album that was like 40-odd minutes long. They were looking at the American market. We carried on searching though, and then we met Chris (Kimsey).

"When he came down to see us the first time we were expecting somebody really straight. The guy's done like five Rolling Stones albums and someone like that you expect to be really big time, but Chris isn't like that at all. He believes in heart and feel and . . . emotion in all aspects of recording, which we as a band had never concentrated on before. That really appealed to us."

I think because of the more remote aspects of your two previous albums people are always shocked by just how much emotion there is at one of your concerts. It does seem to have been missing, or miscommunicated, on the albums . . .

"Absolutely. We were aware that we've never been able to put the heart that we have live, and the feel and the angst, whatever you want to call it, down on two-inch tape. Every time we've gone into the studio we've always been overly technical because that's what's expected of bands like us. Chris said that he wanted to go for *songs* on this album; he doesn't want special effects, he doesn't want over-the-top stuff, he wants to hear a song and he wants to *feel* a song.

"Up till now I think I've been trapped by the ego-side of recording an album – like, this is for posterity! And I don't like the temporary aspect of listening to albums. For the album to be truly good you must affect people. There's no point in making people go 'Oh, wow, these guys are really clever', there's no point in that. And I think in the long term it f**ked us up because a lot of people who listened to the records were put *off* going to the gigs."

The lyrics to the two tracks I heard this afternoon really knocked me out. I've always rated you as a lyricist, but I don't think you've come up with anything quite so eloquent or simple before.

"That's because I've taken a completely new approach. It got

to the point after the 'Fugazi' album where there were people, like in Canada, coming up to me and telling me that I was walking in the shadow of Dylan Thomas and that I was *more* than a mere lyricist . . .! Because I don't play an instrument I focus on words all the time. The danger is that you can become so involved with words that it ends up like masturbation; you know, the kick you get is all for yourself and that's not the *real* kick of being a lyricist.

"It might sound arrogant, but the thing a lyricist should do is try and teach; you must try and explain on a sort of street level so that people can understand immediately what you're talking about. Because the things I go through everybody goes through, and I have the ability to put that into words and I should not try to be condescending or pseudo-intellectual, you know, image-image-image, it's your duty to read into this! Bollocks! On this album I finally realised that by working more on imagery I was avoiding a lot of the problems, a lot of the questions and a lot of the answers that I was trying to put across. 'Fugazi' became too wordy from an ego point of view."

'Misplaced Childhood'. . . how personal, or autobiographical, is the story?

"This album is very, very personal. The 'Script . . .' album was the break-ups and the start of the break-ups; the 'Fugazi' album was the final break-up, but there was no definitive ending; and this album is the analysis, trying to come out of the problems by saying 'yes, that is a limitaton; yes, that is a negative aspect of personality'. And I realised that if I sat back on this album and wrote it as poetry, or if I started examining it all inside my own head as I was writing it, I would go nowhere and it would be the f**king same as the last two albums. I've always said in interviews that writing lyrics is like an exorcism for me and this album is *the* major exorcism."

WHY HAVE you been so definite about calling 'Misplaced Childhood' a concept album? You know you could be setting yourself up for a major fall?

"I know I've set myself up as A Lyricist completely; some of it's very manic, very depressive . . ."

I like your voice better on this album, it sounds less self-conscious, more emotional . . .

"I think a lot of that's got to do with coming to Berlin. Coming here you've got less contact with the record companies, you've got less contact with all the commercial aspects of the music business so you just go out and do what you f**king want.

"I've had to come to terms with *now*; I was becoming too retrospective and my entire romantic life, my personal life, my band life, was all based in the past, which is like a complete f**k-up, and I had to pull myself away from it to find my direction again.

"'Misplaced Childhood' isn't so much about an actual childhood, more the simplicities of youth. It's more like someone starting again. You reach a point where your life can get so f**ked-up and you try and retrace and you go back and you want to start again, only of course you can't do that. The experiences you have gone through that numb you, that scar you, they are there and you cannot ignore them, the pain is long gone and all they can do is teach you."

*Have you never suffered from an experience that frightened the s**t out of you so much that you refused to go any further?*

"Oh yeah, of course. I think it helps to begin with something like that sometimes. We had the idea for the concept of this album just after we'd finished recording the 'Script . . .' LP and it was strange that it was never fully realised at the time.

"I wanted to do an album about, uh, childlike alternatives. The original idea I had for the 'Fugazi' sleeve was to have a kid on the cover and the jester going through the window, and when I told Mark Wilkinson (who does all the Marillion sleeves) he handed me a copy of *'Damian'*, the Herman Hesse book. And I read it and thought, f**king hell, this is it, this is the album!

"I didn't have an ending for the album; I knew what I was trying to say but it's like they teach you in school, to have a beginning, a middle and an end boy, well I didn't have the end boy, but I read *'Damian'* and that gave me the classic ending."

So how does 'Misplaced Childhood' end?

"The guy's looking back on childhood all the time. He looks on his childhood as being the ideal world, the simplicity of *then*. He can't figure out at which point he stopped being a kid and became an adult and he's wrong because you never stop being a kid while you're still prepared to learn. Adult is always supposed to be synonymous with All-Knowing, Wise, Worldly . . . you're never that! You're always learning, you're always a child."

Can you still keep your innocence intact?

"Your subconscious innocence, yeah."

Or faith in that you won't slash your wrists when you wake up in the morning, there is another day?

"I don't think I had faith when I was a kid. You're still questioning things too much to worry about faith; you're still opening up those dark cupboards and living rooms which you're told never to open because you'll get smacked on the wrists; you're always doing that and learning and finding out for yourself. Nowadays, there is precious little innocence in childhood."

Would you describe yourself as a hedonist?

"Yeah."

You told me earlier that you would hate to be in the situation of being stuck at home, with no option but to 'knob the missus'. That you wanted to 'see life for what it is'. Can you keep that up all the time?

"I dunno. When Mark (Kelly, keyboard player) brings his wife Susie and his kid over to my home I think I really want that, I really, really *do* want that, and I get very jealous of them."

Do you feel it would affect the quality of your writing, a settled home life with a wife and kids?

"Yeah, I do. Because of my, um, poetic instincts or whatever you wanna call it, I feel it's part of my job to go out and try and do new things before I come back and talk about them. I've always been attracted to the fringe activities of life, the stuff out on the perimeter."

What happens if close friends abandon you to your fate because of some of these 'fringe activities'?

"Close friends don't abandon you. My close friends have never known me any other way, I've always been like this. I have to question the morals of the world I was brought up in."

"Somebody said that Berlin is the focussing point of the world, and it's a crazy place: one minute I hate it, the next I wallow in it. If I lived here, I'd go crazy, I'd burn . . ."

I KNOW you tend to get bored easily and it seems to be a trait I come across in lots of performers and singers; are the two things linked, are you hung up on excitment?

"I don't like repetition and I don't like playing safe. I don't like it when you go on stage and you're guaranteed a good reaction; when you know that you'll walk of stage feeling like a minor deity or something. I don't like that s**t. I like to fight, that's why I want to make sure that I

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KONTINUES FROM PREVIOUS PAGE

always push myself into other avenues."

How far do you want to go with these forbidden experiments of personality? If it was in my power to grant you the gift of pure evil, would you take it to find out what it was like?

"No. I still have a mental fuse-wire. Even when I get really, really drunk I never get totally out of order, I don't have blackouts. When I get to that stage where I'm so out of it that Mr. Obnoxious raises his ugly pointed head I either go straight to sleep or throw up. Believe it or not, I do still possess certain morals."

What laws would you not break?

"Well, religion frightens me a wee bit. Black magic and the occult frightens me. I don't like situations which are totally out of my control. I'm not a great gambler, I'm not even a very good gambler, I like to be sure that the odds are very much on my side. The devil and black magic you don't play with, and hedonists never play with things. Hedonists who play with things end up as suicides or else completely broken people.

"The point about hedonism is to experience and learn; the human magpie collecting things, collecting experiences. To me that's how people should work. There's no point hiding away; you cannot get it from TV, you've got to go out and collide and spark with people."

I remember speaking to you before Xmas about the new album and you told me that you were convinced it was going to be mega. Are you still convinced that, despite the advice against calling it a concept album, it will be your biggest commercial success?

"I'm confident because it's the first time I've never considered the commercial side. On 'Fugazi', because there was so much pressure that we weren't used to dealing with from inside the business to come up with an album that really sold the band, a record that would give us a degree of established status, I think we had that on our minds when we came to record. But with this one we've gone in and said 'f**k it; if you want us, you take us, if not screw you!'

"Berlin has had a lot to do with it because you're removed from it all here, which you're not at home any more. We became pure artists here. Somebody said that Berlin is the focussing point of the world, and it's a crazy place: one minute I hate it, the next I wallow in it. If I lived here I'd go crazy, I'd burn. It would kill me, no doubt about that. This place is more intense than New York; in New York you can walk away, you can never walk away here."

You told me you still had one more lyric to write for the album. Which one?

"The happy optimistic one! Ha! Ha! Ha! HEAVY, man! Sorry man, I haven't got the happy bit together yet, I just can't, you know, relate!

"Naw, it's the key lyric but the longer I leave it the more I feel pushed into a corner. It'll happen. You know what I hate? I hate it when I read somebody saying that they don't want their lyrics to change the world; I don't understand how people can f**king say that: 'I don't want to change the world?' I'd *love* to change the world, of course I f**king want to, and anybody who says they don't should be put up against a wall and f**king shot! Nobody can say they're happy with what's going on around them. I would give my life to change the world. Just say the right words. People have forgotten words, nowadays . . ."

the land would not be as big a kick as I'd get out of putting 'THE END' at the bottom of a novel. And it's the same with writing a script or acting in a movie; the kick would be bigger than any solo album."

Do you feel confident that you could carry the lead in a motion picture?

"No! I am the most unconfident person you have ever met! I have no confidence in myself at all. I am black. Every extrovert is a classic introvert. Always true, and that's what I am. I can talk very easily, I can find safety in words, and in humour. I used to think I was a really funny guy, but it was all safety first. Actually I'm a vicious bastard with my tongue. It's a very Scottish thing, being fast with your mouth."

Do you ever wish someone would put a gag in it for you?

"Oh yeah, a lot. Sometimes I hate it, the words and the ability to use them to hurt or whatever . . . I've had girls in my room who with eight words I have killed stone dead."

What about when you're with your band?

"It's not *my* band."

Do you enjoy freaking people out when you're talking to them?

"I used to think I was a really funny guy, but it was all safety first. Actually, I'm a vicious bastard with my tongue. It's a very Scottish thing, being fast with your mouth . . .

CHANGING THE subject, what's all this about being in a film? What's going on, man, you gonna be the next John Geilguid or what?

"Ha! Ha! Ha! Arise, Sir John! Yeah, I've taken on a theatrical agent and she's trying to get me work in films."

Why films?

"It's another one of those natural steps. I'm a frontman so I'm involved to some degree in the theatrics we have on stage and I want to extend it, I feel pulled into it. Every song is a minor play, they all tell their stories, and eventually you want to extend it.

"Like as a lyricist. Right now I'm pissed off with writing lyrics, and I'm not being detrimental to the band, but I want to try and do something more. Sometimes I'll get a line which so inspires me that I really want to do something with it other than condense the whole thing down into a song lyric. It's restricting my natural flow."

Have you ever considered writing a book of prose or poems?

"Yeah, I have. Right now we're talking about publishing deals for books and stuff, and I'm really interested in it. The prospect of recording one of those total ego-job solo albums with the greatest musicians in

You've done it to me.

"Ha! Ha! Ha! I've been freaking people out since I was a kid; this band's terrible for it, we do it to each other all the time. Ian's brilliant at it; Ian does it to me, he really f**king freaks me out sometimes . . . Mind you, I love seeing that shock when you turn round and say something and everybody in the room goes *'What?! What did he f**king say?!'* I love breaking barriers and busting through walls and just f**king people up with their own bulls**t. 'Lady Nina', for Chrissakes! If you say to someone it's about a guy in Berlin who goes out at night to see this hooker, they turn around and go: 'You sexist f**king pig!'"

AS YOUR career winds on and you begin to take on more and more projects diverse and separate from Marillion, how do you react to the responsibility of knowing that the whole Marillion organisation rests on your shoulders too?

"I'm aware of the pressure it puts the people around me under. On April 1 we rang up John (Arneson – band manger) and told him, as an April Fool's thing, that I had all sorts of problems with my health; we said that my throat was bleeding, lots of problems. And John and I are very close, and he's like really nice to me on the phone saying 'don't you worry, you'll get the best treatment, whatever you need we'll have it' and *then* he says to someone else, '. . . and make sure he does the album, make sure he finishes it'. I became aware of it there all right. You wanna hit out!"

Your health and your state of mind are very important to a lot of people?

"Yeah. And sometimes you just want to walk out on it. Before this album I had moments when I thought, f**k it, I just want to go! It shows on the record. To be starkly honest, I *did* think about topping myself at one point last year, because I was getting so f**ked up with a lot of different things and I just wanted to go away . . ."

What stopped you?

"A couple of things. One that I don't want to go into, to do with my guardian, my short-fuse, a sort of instinct. And the other because it would have upset a lot of people. I love the guys in the band, they're like my best friends, and I thought about how many people it would f**k up if I did. Plus, the whole Lennon, Morrison, Hendrix, Joplin thing, I just knew it would be so sordid, and I want to fight it out, I want to say something. Suicide is such a negative statement, and not one I want to make. Like heroin. Heroin is such negative f**king statement. Like morphine . . ."

*As a singer you inspire followers to whom you must resemble something of a guru; who's your guru (and I don't mean Peter f**king Gabriel)?*

"I don't have one. Used to have, but not now. I know it sounds very big-headed, but it's myself. Safe in my own words, learning from my own words . . ."

DEEP PURPLE

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Polydor

OK, WE'VE had the letters saying that ZZ Top have SOLD OUT! And wouldja believe I even had one bright spark ring me up and tell me straight-faced that if ZZ Top played Castle Donington this year we could all expect things to be ruined by the additional appearance of 'f**king Duran Duran fans!'?? Why are you people so angry? Sometimes I think the average Heavy Metal fan (of which, whatever else you might have been supposin', I most certainly am one!) is more small-minded and downright creepy in his filthy prejudices than any Duran Duran pop fan could ever be. I thought we were all into 'it' for, like, THE MUSIC (MAN!)?

Obviously f**king not . . .

ZZ Top are one of the greatest rock 'n' roll bands the Newfoundlands have produced in the last 15 years, and if some slack-jawed lobotomy from Leeds wants to argue the toss they can come right down here now, and it'll be – JACKETS OFF MUTHAS!! Yeah, they've now had so many *'Top Of The Pops'* and *'Old Grey Whistle Test'* appearances with those all too familiar beards 'an' stockings videos that they've started to assume the immortal status of a Gary Glitter or a Tiny Tim – s**t, even a little friend of mine who's only nine years old says he likes ZZ Top – and yeah, they were fair near piss-poor by all accounts the last time they appeared at Castle Donington in 1983, and yeah, and yeah, and . . . Stop your sobbin' boys and non-boys, what *is* all the hysteria about?

FerrChrissakes, we're talking about ZZ TOP! as in ZEE ZEE TTOOPPP!!!

If they hadn't had the hits would y'all still love 'em? Ain't it also true that rilly rilly deep down inside we were all cheering and stomping when they finally did have the hits? Ha! Ha! Ha! Shaddup and have another drink, soldier . . .

So anyway, here's the noos . . . ZZ TOP have been confirmed as headliners for this year's Castle Donington Rock Festival! YEAH, AWRIGHT!! Anybody not happy with that, leave the room right now and don't come back no way never.

The festival takes place, as exclusively revealed in *Mayhem* last issue, on August 17. Tickets are priced at £13 (plus 30p booking fee) and can be obtained by sending a cheque/PO to: Aincarve Ltd, PO Box 123, Aldridge, Walsall, W. Midlands W29 8XY. All cheques/POs must be made payable to 'Aincarve Ltd' and an SAE should be enclosed.

Mmm hmm, time to call Texas; get the dope straight from the horse's mouth, right? Uh, well, not that easy, as it turns out. . .

Contacting ZZ Top just ain't on right now. The band are still down at Arden Studios in Memphis, which is where 'Eliminator' was duly conceived, recording their long-awaited follow-up to that mega-mega-multi-platinum LP, as yet untitled but scheduled for world-wide release in July.

A spokesman for the band expressed their pleasure at being invited to headline Castle Donington this year and revealed that it would be the only UK date the Texan three would be doing in '85, although they actually headline a concert at a venue, to be arranged, in Dublin the night after their Donington appearance. The band definitely plan to work-in some new material for their Donington show and, according to our informant, are already in the planning stages of setting up a full-scale British tour for early '86. In the meantime, they are going to be out on the road playing from one US coast to the other.

Also, trivia fans, the news on Dusty Hill's recent bullet wound (he shot himself accidentally when a small pistol fell out of his cowboy boots one afternoon) is good; Dusty was back in action less than a month after the incident.

To end with, I just want to add that as far as *Kerrang!* is koncerned, we welcome the opportunity to grab ourselves another keen slice of that good downhome ZZ Top vibe (and the album should be good too!).

MICK WALL

ZZ TOP: pic Ross Halfin/tinting Steve 'Krusher' Joule

WIN THE KERRANG! KOMPILATION ALBUM AND VIDEO

RIGHT, GET out yer diary and place a great big red ring around June 10. For that's the date when *Kerrang!* issues its first ever commercially available Video & Album Kompilations, distributed through EMI.

To be released under the title '*Kerrang!* Kompilation', the album will be a double housed in a full colour gatefold sleeve and the video cassette will feature hi-fi stereo sound. There will also be a cassette version of the album and all three (boasting artwork supplied by Iron Maiden artist Derek Riggs) should be obtainable from the usual retail outlets.

To give you some idea of the goodies on offer, this is the entire track listing of the video:

1 Iron Maiden **'Aces High'** (EMI)
2 Whitesnake **'Slow An' Easy'** (EMI/Geffen)
3 Helix **'Gimme Gimme Good Lovin''** (EMI)
4 Wendy O. Williams **'It's My Life'** (Music For Nations)
5 Warrior **'Fighting For The Earth'** (10)
6 Marillion **'He Knows You Know'** (EMI)
7 Motörhead **'Killed By Death'** (Bronze)
8 Scorpions **'Rock You Like A Hurricane'** (EMI)
9 Mama's Boys **'Mama Weer All Crazee Now'** (Jive)
10 Robin George **'Heartline'** (Bronze)
11 Twisted Sister **'We're Not Gonna Take It'** (Atlantic)
12 Gary Moore **'Shapes Of Things'** (10)
13 W.A.S.P. **'L.O.V.E Machine'** (EMI)
14 Queensrÿche **'Queen Of The Reich'** (EMI)
15 Armored Saint **'Can U Deliver'** (Chrysalis)
16 Madam X **'High In High School'** (Jet)
17 Alcatrazz **'God Blessed Video'** (EMI)
18 Bon Jovi **'Runaway'** (Phonogram)
19 Triumph **'Follow Your Heart'** (MCA)
20 Kiss **'Heaven's On Fire'** (Phonogram)

We've got 50 copies of the video and 50 copies of the album available for an exclusive competition. Just answer the six questions on this page, fill in the form and send your answers to: Ann Kember, *Kerrang!*, Kompilation Kompetition, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

KOMPILATION KWESTIONS

(1) **Who produced the track 'Aces High' and from which album does it come?**
(2) **Which famous bassist produced Wendy O. Williams' 'W.O.W.' LP?**
(3) **Who is the lead vocalist with Alcatrazz?**
(4) **Which famous guitarist produced Madam X's first album 'We Reserve The Right'?**
(5) **What was the title of the Scorpions' first album with *Harvest* in the UK?**
(6) **Last year Gary Moore released a cover version of 'Shapes Of Things'. Who recorded the original?**

DETAIL FROM THE ALBUM AND VIDEO COVER ARTWORK BY DEREK RIGGS

ENTRY FORM KERRANG! KOMPILATION KOMPETITION

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9th STIRLING – Albert Hall
10th DUNDEE – Caird Hall
11th NOTTINGHAM – Rock City
12th MANCHESTER – University
13th WORTHING – Assembly Hall
14th FOLKESTONE – Leascliffe Hall
15th ST. ALBANS – City Hall
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California Scheming

MICK WALL conducts a deep and meaningful conversation with legendary Spirit guitarist RANDY CALIFORNIA (pictured right)

IT'S ONE of those hot windy days in London that only make sense if you're lucky enough to be sitting outside a pub somewhere/anywhere.

I'm traipsing along with the sweat running down the back of my neck, my eyes still glued together due to the early hour and the voices inside my head telling me the same thing over and over: 'You're late, arsehole, you're late, you're late . . .' Plus, I still haven't found the gaff, and what the hell's it going to be like meeting *Randy California* for Chrissakes?!

Readers with memories even longer than their hair will know Randy California as the sharp young dude from the West Coast who started life as Randy Wolfe before getting hired at the age of 15 as rhythm guitarist in a New York outfit called the Blue Flames who were fronted by someone called Jimi Hendrix. There happened to be another Randy already in the band so the mainman – this Jimi character – christened one of them Randy Texas and the other Randy California!

When the Hendrix dude split for London in 1967, young 'California' stayed put in New York and eventually went onto form his own band called Spirit . . . ah, now there's a name you will probably recall from my 'All You Need Is Love . . .' albums round-up in the most recent issue of *Extra Kerrang!* (No 5).

Four legendary albums later, culminating in Spirit's artistic and commercial highpoint 'The Twelve Dreams Of Dr Sardonicus', Randy California split the band and took himself off for a long hiatus in Hawaii, where apart from earning his daily crust as a part-time caretaker at a small local church along with bouts of working in a charcoal factory, it is said that he delved deep into ethnic Kahuna history, finally resolving to record and perform again.

In 1976 Randy California got back together with original Spirit drummer Ed Cassidy (also Randy's stepfather!) and a revamped, remodelled Spirit line-up returned to the road, also finding time to record and release albums as fine and as chunky as the double classic 'Spirit Of '76', 'Son Of Spirit' and 'Future Games'. Eventually, the Spirit line-up collapsed again, and the start of the '80s saw the virtual disappearance of Randy California from the rock 'n' roll scene.

Where did he go? What did he do?

That's what I'm legging it down some long London road to find out . . .

DO YOU remember when the Royal Wedding happened in London, and there was an Alternative Royal Wedding held at Crystal Palace? Well, the lady who organised that event is called Jenny Tohill, she's a real inventive lady and she'd been going to Spirit concerts starting eight years ago; she just loves my music. In 1981 I didn't have a lot going for me in the States, I didn't have a record deal or anything, and she told me to come over to London and bring my guitar with me.

"So I moved into this little room in Islington, and I don't know how we did it on a shoestring budget but we held auditions for musicians, which is how I met my present bass player Mike Shepherd, who's been playing with Keith Emerson these past couple of years. Things started rolling from there . . ."

In person Randy California is very, uh, *Californian*, dig?

He's sitting on a couch, ever-present blue gypsy headband tied to his forehead, shirt off, big muscley arms the size of my legs, broad brown torso relaxed, his voice a slow and reasonable Californian drawl that threatens to sound like a snore sometimes when faced with topics he clearly finds boring, breaking into soft-focus interest for five second bursts when we touch on something he's more comfortable with. Elaboration is definitely *not* his station, but let's have the man speaking for himself and crack straight on regardless into the interview . . .

APART FROM anything else, Randy California is about to have his first solo album released on the *Phonogram Records* label. Entitled 'Restless', it's an LP not a million miles removed from some of the more essential Spirit recordings.

Recorded in London at *RAK Studios* over the space of a year, featured musicians include Neil Murray of Whitesnake and original Spirit member John Locke. So who's in his live band these days?

"Uh, Mike Shepherd, Scott Monahan from the United States on keyboards, who also sings and writes, and Les Warner on drums."

Why did the album take so long to record?

"Well, first it took me about a year to secure a recording contract. For like nine months I played a number of open air festivals in Europe, including Glastonbury and Reading, and then Chris Briggs, the *Phonogram* A&R executive, got in touch and told me to go away and write one great song. So I went into a room by myself and wrote a number called 'Jack Rabbit' (which appears on the album).

"He liked it but then we actually went through three producers while I was recording the record. Mick Glossop was the first, then Nick Tauber, who's worked with Marillion in the past, did some of the mixes, none of which were acceptable to Chris Briggs. In the end Chris and I did the mixes that appear on the album."

AT THE tail end of the last year the original Spirit got back together for a one-off 'reformation' tour of the US, how was that?

"It was lots of fun, really high quality music. Unfortunately, everybody else in the band has other commitments these days otherwise we may have recorded together. Some are doing movie soundtracks, and Andy the bassist plays with the group Heart these days, so it didn't really hold together as a working band."

Do you like living in London?

There is a very long pause, then a chuckle: "Do I have to tell the truth? The lifestyle here is very austere, it makes you tough. In a way it's like being in a prison camp and getting real tough. You're mind is focussed on one thing: rehearsing and recording music. And there are *no* distractions . . . Back in the States is where I was born, and where all my family and friends and lifestyle is, all the good things that go with living in a good warm climate. But if I had a choice I'd like to be in Hawaii, lying on the beach and swimming . . ."

You and me both mate. Would you like to take your solo band out on the road in the States?

"Oh sure. Definitely. Whether or not the album is going to be coming out there though you'd have to ask my manager about. But I'd love to play there with this band. I've still got a lot of support over there. We must have played to 100,000 people in three months on those dates."

When you write songs are they all from the imagination or do you pick certain topics to discuss within the framework of your material?

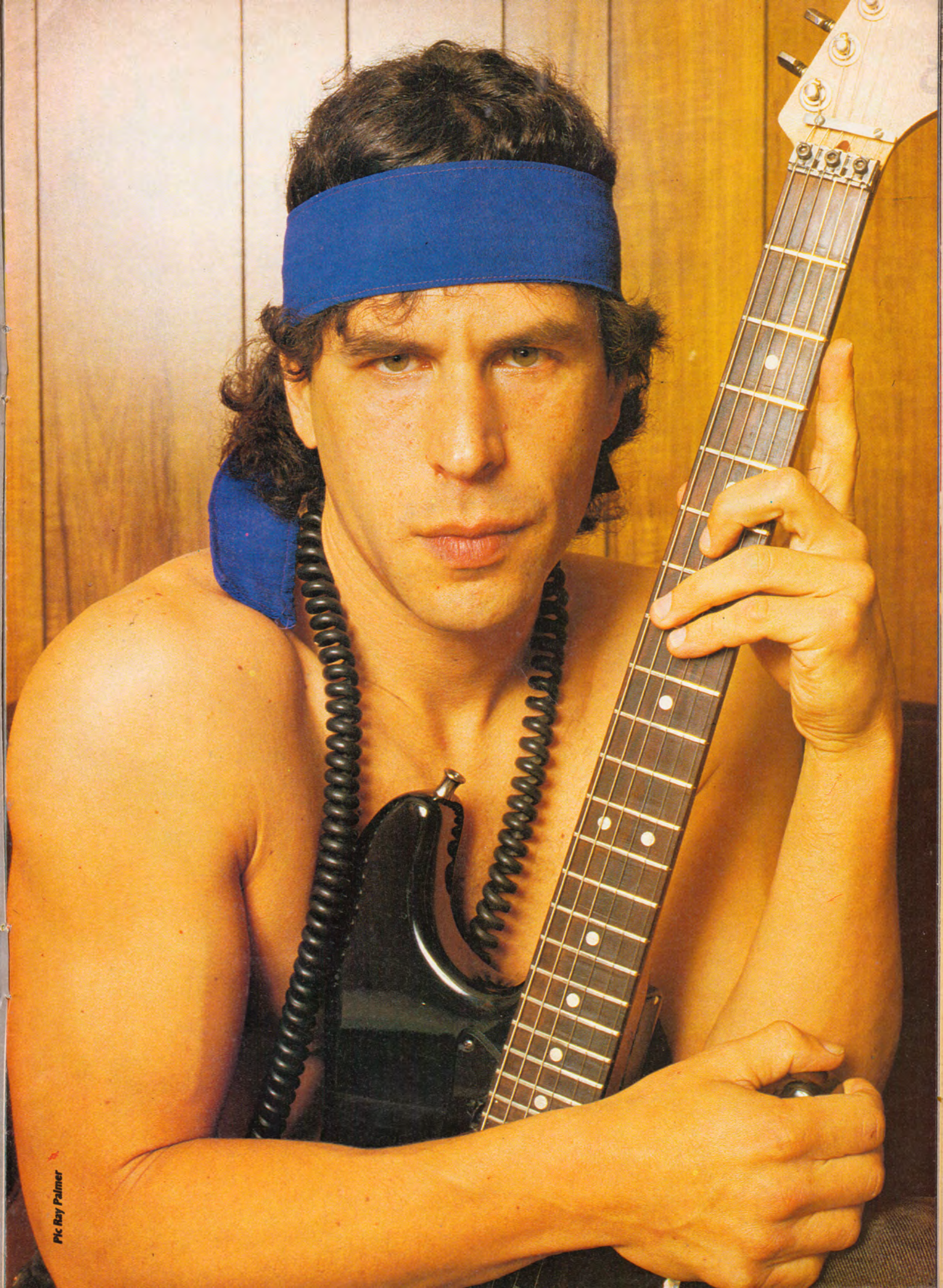
"Both really. For instance, a short while back I did a gig in Detroit which was a benefit for Vietnam veterans. It was a bunch of guys and me; Rick Medlocke from Blackfoot was there and Mark Farner from Grand Funk Railroad, and it was a very emotional night. Afterwards, I had guys coming up to me and crying and saying that there were a lot of guys that couldn't be there but that they would have appreciated the concert. The whole thing was very moving and I wrote a song which we're going to be playing live called 'Vietnam'.

"Then on the album there's a song called 'Camelot' which is about John F. Kennedy – you know, the White House in Washington was always nicknamed Camelot. Interestingly enough, I know that John Kennedy, had he lived, would have got the country out of Vietnam in his second term as president. I've read a lot of articles about what his future plans were prior to his death. He wouldn't do it first time around for fear of being labelled a Communist sympathiser. Kennedy was my hero when I was a kid growing up, I wanted to be a politician, not a musician, so that's where the inspiration for that song comes from."

What about the song 'Shane' on the album, where did you get that from? I wondered if it was inspired by the Allan Ladd movie of the Fifties?

"Oh really?" he laughs. "No, that was an imaginary thing."

I HAVE to admit that meeting and talking with the 'legendary' Randy California wasn't the most exciting moment of my life, but then I suspect he might say the same thing about meeting me. He's been out in the wilderness for a long time now, and I for one would like to welcome him back. Perhaps if we do the interview on a beach in Hawaii next time we'll both really get to grips with a conversation that goes further than the four small walls of *his* lounge in *my* London . . .



Pic Ray Palmer

POWER AND PASSION

LAURA CANYON gets a little bit Ritzy with LEE AARON (right)

I'D LIKE to have a bathroom like the Palm Court Lounge at the Ritz: gold scrolls, gold filigree, gold cherubs, gold god pouring a gold urn of water into a gold fountain below; marvellous place for a gilt complex.

Eleven in the morning Bank Holiday Monday, the cherubs and the god have got the place pretty much to themselves; just the odd American tourist and a suited couple talking about 'stocks' and 'bonds'. I'm not into bondage myself, but I know people who are. Then again, I know more people who are into Lee Aaron – Canadian rocker of six years standing, who sings like a Siren (big 'S' more than small) and wears spandex like an epidermis – and a lot of them are to be found deep in the bowels of *Kerrang!* Mansions. As opposed to in the Ritz.

In the interests of unbiased journalism, Boss Barton ignored the plaintive pleas and opted to send along someone who wouldn't be swayed by the leather miniskirt, the leather jacket breezing past the potted palms, the flesh coloured stockings demurely crossing themselves at the marble table-for-two, all the things designed to send the impressionable British male into fits of uncontrollable lust and longing.

So what can I tell you? Lee Aaron is smart, pretty, more delicate-looking than her photographs, sincere – and very nice. Probably the last thing I expected.

"I think a lot of people have this impression that I'm going to be this real raunchy, tough broad, do you know what I mean? And I'm not like that at all."

Hell, *I* thought I'd be sucking on coffee beans with a right sleazy raver, in spite of Paul Suter's eulogies.

"Paul loves all women!"

Lee's got him sussed. Not just the stage outfits, not just the music, there is of course that little matter of the topless spread in *'Oui'* magazine, something smart, pretty, *nice* girls don't do . . .

"It's not one thing I personally like to talk about too much," but she'll explain if you insist. "Back about three years ago when my first record came out no-one gave a s**t about Lee Aaron, especially in Canada. Canada is a very strange country, they like safe music over there; that's the type of music that gets most of the airplay and television play, Loverboy or Bryan Adams, it's pretty safe. No-one really wanted to give me a push and it was hard to get started.

"My manager actually came up with this idea. He'd seen that *'Oui'* magazine were putting in a lot of entertainers who were willing to take their shirt off," she laughs at the ludicrousness of it all.

"My first reactions were, are you serious? No way in the world am I going to do anything like that! Nice Little Girls From Canada do not take their clothes off! But somehow I ended up going and doing this thing – here I am, trying to be taken seriously as a legitimate vocalist, put out my first record, sing as good as I can, tour Canada, and I do this – and suddenly everybody wanted to talk to me and interview me!

"I'm the type of person, I never like to regret anything, because everything in my life is a big learning experience, good or bad – and a lot of bad things have happened to me in the past. I can't sit back and go 'Wow, I wish I hadn't done that,' because I'm a much wiser person today because of it. And it worked." Still, "I'd never do anything like it again."

BRAINS, BEAUTY and talent – and still life is tough! It couldn't have helped any that she picked just about the most difficult genre possible for a woman: the nearly exclusive men-only club, Heavy Metal.

"Probably. Maybe I shouldn't say this but I don't really like the term 'Heavy Metal', because people, like a lot of older people in the industry, if you have this HM label they're immediately turned off, because HM to them is, like, find a brick wall and knock your head against it. I consider this thing more of a *power-rock* act."

23 years old now, Lee got into rock and roll during her mid-teens.

"When I was 15 in high school, a bass player from a local band saw me sing in a musical at school that he liked and he said, 'Why don't you come and audition for our band?' And at the time I went to audition, all the guys in the band were going, 'We don't want a chick in the band'. But I auditioned anyway and they thought about it a couple of days and they finally said, 'Well, we can't find anyone else who sings as good as she can, so maybe we should let her join.'

"And actually at the time I had quite a sweet voice. Do you know who I used to model myself after when I was quite young? I really loved Barbra Streisand!

"It's just when I started singing in the band these guys were going, 'Hey, listen to these HM records' – corrupted, I guess! – and I thought, 'This is great, there's no girls out there that sing this kind of music, but I think *I* can.' And that's how it all started. I didn't really plan to get into this kind of music, but I really enjoy what I do."

LEE GOT into rock 'n' roll at the age when most girls get into sex. Any link, I muse . . .?

"Are you asking me when I lost my virginity? Asking me such a question at the Ritz," Lee laughs, "I don't believe it!"

What I was getting at was, does Lee think sex is an important part of rock?

"Well, any type of aggressive rock is a very stimulating thing. It's really hard to explain – it's all one and the same thing; the type of stimulation you get from going and seeing a high-energy show is sexual, don't you agree?"

And as for the outfits, "If you go out there in a suit and tie and try and sing HM, it just doesn't do the same thing as if you're out there with your clothes ripped up, know what I mean? And it's more fun anyway," she laughs, "It's much more fun!

"It's weird, because it's okay if men do it. I once saw David Lee Roth and he wore a pair of leather chaps with the ass out of them." A moment's respectful silence. "And I'll tell you, none of the girls in the front row objected too much – and I was right down there!" That was me next to her, shoving her out of the way.

"If a woman uses her sexuality to get anywhere, she really gets knocked for it, and people think, oh well, she doesn't have any brains and talent and that's why she's doing it – when she *does* have brains and *that's* why she's doing it! It doesn't seem fair – women do suffer a lot for that. My video got banned by the BBC!" she blusters. They didn't like the monk being set on fire in the fab 'Metal Queen' video; the Aussies objected to the Lee-in-bondage bit, "even though I broke free and there's obviously a messsage in that, Good triumphs over Evil."

It seems even less fair that Lee keeps losing band members just as she's broken them in. Don't they like a female boss? Or is she just difficult to work with?

"Actually I'm the easiest person in the world to work with. I've tried to make it more of a band thing, but when you're a female – it's much easier to sell a solo artist than a group of people, especially if they can build you into a sex-symbol type of thing – it is very difficult trying to keep people together. And the whole thing with men is, they *do* have egos . . ."

Jerry Mercer, ex-April Wine, and Spider Sinnaeve, ex-Streetheart, have moved on from Lee's band after playing on the album (wives and kids aren't conducive to long hauls on the road) to be replaced by the rhythm section of Hanover Fist. With Simon Brierly and her songwriting partner John Albani, she hopes she's got a band that will "stay together a long time".

Her next album's out in June, as yet untitled. She says, "the material's better, the production's better", the latter thanks in part to Bob Ezrin.

STILL, SHE seems quite happy with the slow-but-steady way her career's been going. No dreams of instant superstardom here.

"To me the worst position in the world would be to be a Def Leppard. Those guys put out an absolute masterpiece that sold millions of copies, and once you've reached that height, where is there to go to? I started out here," she puts her hand on the ground, "my second album put me here," about Dio-height from the tiles, "and I'm hoping this one will put me here," a foot or so higher.

"If you're younger and you say, 'I want to be a bank teller when I grow up' or whatever, you're talking about something you'll probably do from the time you're about 20 till the time you retire. I can't see myself getting up there at 65 singing 'Metal Queen'," Lee laughs. "Who knows, though? But I do want this to be my career: a long-term thing."

Pic Ray Palmer

***JULIE TURNER** (left) of Rock Goddess and **DENISE DUFORT** of Girlschool surrounded by the Paiste Color Sound 5 range of cymbals: 'obviously most effective in pop videos and on well-lit stages'*

CHRIS WELCH reviews the Paiste Color Sound 5 range of cymbals

CYMBALS ARE nice, but could you call them 'good enough to eat'?

I wouldn't, until I saw a man actually baring his teeth and biting a great shiny black Paiste 18 inch Power Crash cymbal. It happened while testing a new range of Paiste Color Sound 5 cymbals. I just spotted the passing stranger putting his mouth around the sharp rim. A few seconds later and I would have given the cymbal a blow that would have led to months of expensive dental work!

It shows how Color Sounds affect people. Admittedly the biter was celebrating his release from prison, and such folk are liable to unrestrained acts of jubilation. But the public too are dazzled and beguiled by the glittering hues now adorning all the best drum kits.

Color Sounds (note Americanised spelling) are available in red, black, green and blue – and very pretty they look, too (see pic opposite). They were introduced to Britain by the Swiss-based Paiste company in December last year. The idea came from Pink Floyd drummer Nick Mason who wanted coloured cymbals for one of the Floyd's major tours.

Paiste began experiments, their best cymbal craftsmen beating away at strange metals until the early hours. The first results were not encouraging. A special coating used to obtain the colour severely deadened the cymbal sound. They knew they could alter the high and low tones of cymbals in their normal process, so they eventually produced a new range specially tempered to compensate for the deadening effect of the coating. They 'over energised' the playing surface.

Color Sounds are obviously going to be most effective in pop videos and on well lit stages. Good lighting is essential to bring out the colours.

Color Sounds are certainly novel and visually arresting, but what are they like in a band? Trying them out in a noisy pub group, they seemed . . . odd. The colours glared back and seemed unnatural. And there was no doubt the coating slowed down and deadened the normal response of a cymbal.

I found that the 18 inch Power Crash needed hitting right on the edge to get a positive reaction. Hit with only reasonable force a couple of inches in, it produced little reaction. It just wouldn't ring out unless it was lashed.

There was no such problem with a 12 inch Splash cymbal, which tinkled merrily. I didn't like the aptly named 15 inch Heavy Hi-Hats, which slowed down the hi-hat pedal and produced a click when closed and a slow hiss when played with standard jazz rhythm. The 16,18, and 20 inch Crash and Powercrash cymbals all had problems and the largest, the 20 inch Powercrash, was slow coming in and late leaving, rather like the 8.15 am to Charing Cross.

A blue 20 inch China Type with its curved up edge DID speak sharply, however, and proved both loud and suitably Oriental. The best cymbal in the range was undoubtedly the 20 inch Power Ride. I grew fond of this red 'un, sturdy, bouncy and firm.

Good for jazz and Heavy Metal bashing, the Ride cymbal positively benefitted from the coating process. The smaller 16 inch Crash cymbals also had an attractive, warm sound.

After a session or two the idea of colourised cymbals seemed normal and acceptable, although it would be advisable to match the colours with the kit. Red and green don't really go with black and white drums, for example. Best looking of the Color Sounds were the red Rides and Crashes, and blue rather suited the massive China Type.

As the cymbals are treated with a colour coating, the manufacturers recommend that they be transported in plastic bags or wrapped in cloths or towels. The Color Sounds mustn't be rubbed against each other to avoid scratching. They also warn against the use of cymbal cleaning powders or lotions that will remove the gloss finish that protects the colour coat. Metal sticks are OUT, and even nylon tipped sticks are not a good idea.

As with all innovations there are teething problems, but there is no reason to suppose that cymbals won't eventually come in a range of rainbow colours with sharply defined, cascading sounds to match. You could choose a cymbal to match your personality. Black for Heavy Metallists into satanic rites, red for socially aware, public spirited community rockers, blue for super successful venture capitalists and green for ecological hippie bands.

PAISTE COLOR SOUND 5 now available in red, black, green and blue. Sizes: 12" Splash; 14" and 15" Heavy Hi-Hat; 16", 18" and 20" Crash and Powercrash; 20" Ride and Power Ride; 22" Ride and 18" smf and 20" China Type.

For price guides see your local Paiste dealer.

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HELL IS FOR HEROES

I AM A 19-year-old female and a fan of the 'Bible Bashers' Hell.

I find it difficult to believe that KJ Thomas (issue 93) is talking about the same band that my friends and I have seen on many previous occasions.

As for the bouncers ejecting him – bulls**t! Hell are always pleased to see their fans.

Perhaps he went to the wrong band's dressing room?

Hell are, without exception, the most entertaining band I have ever seen, and anyone who can be offended by their ribald humour must be a narrow-minded cretin.

I have witnessed their hilarious 'flashing' routine on numerous occasions and have come out unscathed and amused every time.

I have also been the receptacle (oops, er . . . *recipient*) of the 'marital aid' (I always thought they were called vibrators!) handout, and I've been smiling ever since!

Hell give me a bigger buzz than any church sermon ever did. **S. Lydall, Derbyshire.**

REQUEST DENIED

PLEASE POST Fiona/Janice to me, preferably in a rubber wrapping tied with leather straps, or I shall be forced to withdraw my subscription to *Kerrang!*, the *Jack Daniels* retirement home for decrepit rock journalists. **Biggles.**

DIAMOND LIFE

I WAS browsing through my record collection one day when I came across a Billy Ocean single called 'Loverboy' (God knows how it got there, it wasn't me guv, honest!). Anyway, I looked at the writing credits to 'Loverboy' and to my amazement I spotted the name 'K. Diamond'. Could it be that our very own Satanic God is a secret admirer of Billy Ocean? I wonder. **Mark from W. Germany.**

***REX SMITH:** heavy rock frontman turned 'Streethawk' biker*

STREET LIFE

HAS ANYBODY besides myself noticed something familiar about the crackerjack ITV series 'Streethawk' besides the souped-up Kawasaki 125?

The guy that stars in the programme is one Rex Smith . . . the same Rex Smith responsible for the heavy rock elpees 'Rex' and 'Where Do We Go From Here?' in the mid-'70s.

Rex Smith's last album seems to have been ignored by everybody, which is a shame, cos it was truly excellent. Called 'Camouflage', it was released on CBS in 1983. Among the luminaries featured were Brad Whitford, Linda Rondstadt, Steve Price and Peter Wolf. It also featured a version of Vinnie Vincent Cusano's 'Tears', originally recorded by Peter Criss and later covered on John Waite's 'No Brakes' album.

Produced by Ron Nevison, 'Camouflage' deserved better than the bargain bin at Boots. Check it out, you'll not be disappointed. **D. Mark Ashby, Whitehead, County Antrim.**

THE WILD ONE

PLEASE PRINT a full-size photograph of Mark Putterford which I can stick on my dartboard. After reading his review of Tobruk's 'Wild On The Run' album in issue 93, I was madder than a mental asylum and I felt compelled to write.

I saw these 'ham-fisted Heavy Metal donuts', as Putterford calls them, at Nottingham Rock City supporting UFO recently. And I was so impressed I couldn't wait to buy their album.

C'mon Putterford, *EMI* signed Tobruk and they aren't stupid; are you sure you got the right record?

What right have you to knock this band and tell people not to buy their album? We are clever enough to judge for ourselves. **An incensed Tobruk fan.**

SOUTHERN MAN

NOT ONLY should Prince and Duran Duran be left out of your magazine, but so should Tom Petty, the Ramones, Mott The Hoople, Aerosmith, Cheap Trick, the Cars, Killing Joke, Lords Of The New Church, the Cult and Ian Hunter, to name but a few!

Why? Well, I'd have thought that was obvious – they play music and are *talented!*

Kerrang! should stick to the likes of Venom, Madam X, Anthrax, Kiss, Twisted Sister, Foreigner, Bon Jovi, Manowar, W.A.S.P. *et* bloody *cetera. That* is what *Kerrang!* is for, just don't even bother trying to enlighten such narrow-minded cretins as HM fans with any of the above! You can't! Leave them to wallow in the stagnant mire that HM became in the mid '70s and will stay in forever.

Oh, one more thing, I noticed a Jason And The Scorchers review in a recent issue. What next? REM? Bangles? Long Ryders? Dream Syndicate? Del Fuegos? No! Please don't drag the New Southern Rock bands down into the stinking pit called Heavy

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METAL FOR MUTHAS

ABOVE IS a photo of my Grandmother. As you can see, she's a real Heavy Metal freak!

Unfortunately, last week she had a very serious operation (too much headbanging, maybe . . .) and I thought that if you could print her picture it would cheer her up a little bit. Her name is Mrs Waldock, from Enfield, London. Thanks.
Dominique.

Metal. They're just too good for that. **David Stipe, a concerned music fan, Failsworth, Manchester.**

SWEET . . .

I AM WRITING on behalf of all the glam-rockers of Nottingham who recently gathered together to enjoy a concert given by the New Sweet, supported by the Glam-Metal acts Deuce and Brazen Huzzy.

It was a fine gig all round, with Huzzy hitting the stage first with a half hour of powerful Metal. They were followed by Deuce, a band I had not yet seen. Deuce's act was pure Metal, complete with spikes, chains and stacks of bombs. I could not believe that they were supposedly a local act; they looked and sounded like one of the finer exports from across the water! I joined some 300 other people in showing our appreciation by giving Deuce three encores. Could you give me any more information on the band? Do they have any records out? Or howabout a feature?

The only disappointment was that the New Sweet didn't play because the singer couldn't get to the gig. Anyhow, we all got our money back, so we had a great Metal show on the house.

So, Deuce and Huzzy, keep on rockin', wherever you are. I know me and all my mates will be at your next gig, wherever it is . . . **Jay and Kaz, Giltbrook, Notts.**

. . . AND SOUR

DEAR BRIAN CONNOLLY, after seeing your ridiculous 'New' Sweet on two occasions (there won't be a third), I felt I had to put pen to paper to express my profound disappointment. So here is my 1985 interpretation of those classic lyrics to 'Fox On The Run':

(Verse 1) I – I don't wanna know
your name,
'Cause you don't sing
the same,
The way you sang
before.
OK – I know you got a
podgy face,
But that beergut's a
darn disgrace,
You looked alright
before.

(Chorus) Fox on the run,
You sing and everybody
goes a -runnin',
Your voice is shot, so
hide yourself away.
Fox on the run,
F-foxy, fox on the run,
And do it today.

(Verse 2) You – you used to be
the greatest band,
And the things you did
with that mikestand,
I've seen it all before.
I – I'm embarrassed by
your name,
Your talent's down the
drain,
Unlike it was before.

(Chorus) Fox on the run,
You scream and
everybody goes
a-runnin',
Take a hint and give it
up today.
Fox on the run,
Fer God's sake get off
yer bum
And do it today!
(Repeat chorus to fade)

Take a hint and knock it on the head, Brian. **A distressed Sweet fanatic.**

JODY BOOSTER

HO HUM, *Kerrang!* please . . . ta, ahh now, wot's in it this week, not bad . . . not bad . . . not baaaaaaaaaad, huuuuuuuuurrruumpph, snort snort grunt, pant snort, hump hump, snort, aaaaaahhhhhhhhhhhhh, snort grunt, hurumph, snort, aah, pant, hump, pant grunt, ooooooouuuuuuuooooooouaaa-aaaaaaaaaaaaeeeeeeeeeeooo-ooooooo (pause for breath) 000000000uuuuuuuuggggggggh – hhhhhhhaaaarrrrrrrgh, snort . . . pant . . . wheeze, cough . . . . . aah relief . . . at last . . . snort !!!!! (Which roughly translated means: "ta ever so for the absolutely gorgeous pic of the absolutely gorgeously beautiful Jody . . . gimme more!") **Two Jody Turner starved headbangers from Cheltenham.**

PS: Howzabout the rest of Rock Goddess, Tracey Lamb, Lita Ford, Kelly Johnson and Kim McAuliffe? Long live *Ladykillers!*

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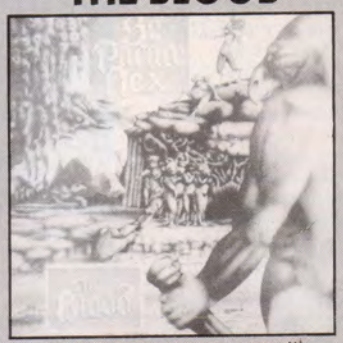

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ORAL

THEY'RE COMING . . .

TRIUMPH
Sports Arena, Los Angeles

AAAHHHH, run for the hills cos Kanada's kitschest live band Triumph are back on the 'frog & toad' (road). Yeah, I know they've always sucked a big one when they've attempted to play 'live' in Blighty, but in the grand ol' US of A it's quite a different story.

The last time I saw Triumph was in the hot Summer of '83 when the fab three were busy promoting their 'Never Surrender' opus. But it was around this time that Rik Emmett and company started having record label hassles with *RCA*, so not surprisingly they were not at their best which could explain why they were still playing middle-of-the-bill slots on the Summer festival circuit that year. To me it looked like curtains for the band, but here we are two years later with a new Triumph album ('Thunder Seven'), a new label (*MCA*) and on top of all that a brand spanking new show hotter than the meanest Vindaloo!

Anyone who saw Iron Maiden's 'Powerslave' tour will, I'm sure, remember their impressive lighting gantry which moved all over the shop; well, Triumph's is twice the size and when the lights came hurtling down towards Emmett during 'Never Surrender' it reminded me of the scene in 'Close Encounters' where the mothership came into land – gawd it was frightening!

This was easily the finest display I'd seen from Triumph; they were as tight as a duck's arse, something they proved to the hilt on gems such as 'Lay It On The Line' and a newie from 'Thunder Seven' called 'Midsummer's Daydream'. But if there is a fault with Triumph's live show it is that there are *too* many solos from the guitar of Mr. Emmett – he does tend to go on a bit. Still, that said, the viewer/listener never had the chance to get bored cos during one of Rick's many solos came the first of several impressive laser displays. For example, at one point, the skeleton figure on the cover of the 'Thunder Seven' LP starts spinning (not easy to look at when you've had a few sherberts, believe me!), cleverly turning into the Triumph logo – great stuff, corny as hell but it worked.

This led us into another newie in the form of 'Time Goes By', which was typically Triumph-like. Drummer Gil Moore, meanwhile, is still 'king of tack' when it comes to corny raps, but then when you've got the show going out 'live' to 140 stations nationwide what else can you do?

Oh dear, the show's already over and here we are at encore time. Triumph bowed out on a high note with 'Fight The Good Fight' from the 'Allied Forces' LP, concluding a fine show from a fine band. Triumph are back, you'd better believe it.

XAVIER RUSSELL

TRIUMPH: 'Hotter than the meanest Vindaloo!'

GREAT WHITE
Waters Club, Los Angeles

I KID you not, there's a waterfall behind the stage at this venue. That's right, a waterfall – I couldn't believe it either but after staring long and hard at the backlit green thing behind the stage I realised for sure. Yes, it's a f**king waterfall!!!

So what were Great White doing in a place like this? Limbering up for a fresh assault on the market with their new drummer playing his first show, an extra guest for the night, and lots of shiny new songs. Whilst the waterfall may sound pretty tacky in a nightclub sort of way, the Waters Club is no soup in the basket joint, rather a (very) sweaty, sleazy rock 'n' roll joint and very Metal minded on the night. Joke of the evening was *moi* getting continually hassled for ID (do I look like I'm under 21???) and cruising through the checks with an expired Heathrow Airport security pass.

My pass may have expired but Great White's is clearly still valid. Quietly divorced from their previous label *(EMI America)*, the band are shopping again, but their basket's already full of goodies – in fact, they're better than ever, albeit with a few rough edges showing on this first outing. The style's subtly different now, more warmly melodic than before but without sacrificing the obligatory crunch – 'Stick It' and 'Streetkiller' still sounded every bit as lethal as before but with a shade more colour now written into them. New drummer Audie Desbrow has a fluid, vigorous style that suits the new approach perfectly, and the augmentary guitar and keyboards – yes, keyboards – proffered by Michael Lardie helped to create a rather less abrupt edge to the sound than of yore. More commercial, dare I say?

Right from the start the band's new found fluidity made its presence felt, colouring the old Great White canvas with new shades as 'A Shot In The Dark' set the scene, and 'Rock Steady' proved a particularly impressive blend of melody and muscle with vocalist Jack Russell snarling out the hook in fine style. 'Life On The Run' was similarly swarthy, but the real aces in the pack were 'Face The Day' (an old Angel City diamond) and 'Need Your Love', with guitarist Kendall in almost reflective form.

Last year Great White were only showing their fins, but 1985 seems to be the year when the underbelly will be exposed too. It looks pretty good. PAUL SUTER

LARRY WALLIS
Dingwalls, London

THEY SELDOM come more convincing than this: Wallis, Strat-handed, churning out monumental screams of hatch-back psychedelia surrounded by his die-hard pick-up band (consisting of: Sandy Sanderson, note perfect bass; Andy Colquhoun, subliminal axemanship; George Butler, punkabilly skin work) laying waste to an assortment of material from trashing Metal to jangling pop.

At times they sound like the heaviest bits of Blue Cheer or Motörhead; the crashing percussion, the bass that heads straight for the chest, the gyratory aspect of Wallis' painfully loud and uniquely fuzzed guitar playing. And there's still the same disregard for convention that he displayed with the Pink Fairies which, I'm sure, is due more to circumstances than design. You know, deliberate sneers, serious unexpected facial contortions and that syndrome for self-destruction. Not, I might add, as a pose. God forbid! Wallis is authenticity itself!

Songs all dark and mysterious hung around and faded into the black. 'Leather Forever', the latest 45, and especially 'Police Car', the epic finale, were literally psychotic; screaming crescendos and unexpected breaks. Structurally, it was disturbing to say the least.

Catch him now before the reformed Pink Fairies eat you alive . . . DEREK OLIVER

KROKUS/AIRRACE
Dominion Theatre, London

AS THE proud possessor of eight AC/DC albums and a couple of brain cells, I'm not actually averse to the sort of furore Krokus peddle. They have what you could describe as an absorbing ambience.

Question then if you will their sluggish career graduation. Straddling the onerous, some would say laborious, line between meritous distinction and toilet level amusement, the kranky Krokus gang have been circumnavigating their, er, ultimate worth with the kind of spasmodic conviction that brings to mind mediocre belief in their own true status.

Here is a band that bashes out first class riffs, ornamented with spellbinding, certainly ball tweaking, melody, yet is plagued with the inconsistency of its own oafish Metal dementia.

Thank heaven then for the addition of support band Airrace who over the last few months have redefined their live sound to achieve a tougher more resilient edge. Smashing their way through an indifferent reception, guitarist Mansworth and krue poured out some of the most commendable melodic Metal that I've witnessed recently. Newer material was especially attractive – twice as potent, twice as heavy yet still branded with their unique unmistakable class.

The Krokus show, on the other hand, was a hideous embarrassment to all present bar the band themselves who, I believe, actually thought this an acceptable performance. A fact not supported by the audience who fled by the dozen as Krokus' cranium crushing crumbled to a level best suited to a *Marquee* support slot.

The main cause of this ruination rests totally with frontman Marc Storace. The instant he slipped his rippling torso stagewards and muttered "We won't cum in your mouth" I knew it was time to don the plastic bin-liner kindly supplied by Mr X, a man well qualified in the detection of rubbish. It was Storace's mouthy incompetence, his simplistic primeval raps, that turned a cosmopolitan overview into a sea of raging aversion.

Tartish, comical and unavoidably smug, the man lugged his mid-American accent through a million *clichés* that sounded flatter than a week old bitter shandy. Taking an arena show into a British theatre without even attempting modification proved totally fatal and that was the overriding mistake.

Song-wise the band played commendably – remember they do have some excellent songs – and I suppose convincingly, but the sound didn't help matters. By the time 'Heat Strokes' appeared the PA had collapsed leaving the backline alone to broadcast its heavy duty message. 'American Woman', the plaintive ballad 'Screaming In The Night' and 'Our Love' faired reasonably, but their impact was absorbed by Storace's consistent embarrassment.

Signing off with 'Headhunter', Storace appeared centre stage with a grotesque mask on his head. Blushed? I nearly bought Doctor Doom an ice pack! Goodbye. DEREK OLIVER

MORE REVIEWS PAGE 38

KROKUS

Pic Robert Ellis

FROM PAGE 36

RICK SPRINGFIELD
Hammersmith Odeon, London

Pic Ross Halfin

RICK SPRINGFIELD: "Tao very much!"

WELL, KNOCK me dahn wiv a fevver squire – Doc Doom's opened up a fair old box of tricks here after chancing upon the fresh vitality of Rick Springfield's 'Tao' album. Had this lucky encounter with vinyl fortitude not taken place would anyone have known in time that the *Odeon* was *the* place to be when Springfield commenced his first European tour? Or would we all have been sitting at home enjoying a night off whilst the teen idol wriggled and squirmed across the stage for the benefit of all the little girls?

Well, *I'd* have been there – let's face it, with a band incorporating Tahnee Cain's current keyboard player John Purdell *and* his predecessor Brett Tuggle, plus former TC guitarist Tim Pierce also strutting his stuff there was sure to be some serious instrumental action going down. But thanks to the Doc's foaming at the mouth (must stop cleaning your teeth in the office, Malc) we *all* knew there was something special going on.

As the US media moves away from Metal there's a new breed of rockers taking the reins, and Springfield's already well enough placed to move in alongside Adams and Springsteen at the top. His charismatic performance at the *Odeon* showed that there's rather more musical breadth to his appeal, however; for all the vigour and energy of his mainstream rock, the real thrill lay in the computed, Emulated magic that 'Tao' has laid bare.

Ironically, the mix was not all it might have been on the vocal front, leaving Springfield's voice rather muffled and impotent in places, unusually sounding rather better on the balcony than in the stalls. However, the instrumental sound was rather more cutting, and when Purdell and Tuggle were let loose the atmospheric strength of what they were creating plundered the senses in magnificent style, shot through with Pierce's brittle guitar attack; it was still firmly rock, though, with former Jo Jo Gunne drummer Curly Smith a booming powerhouse and right on the button.

'Dance This World Away' and the particularly gripping 'State Of The Heart' truly shone, although that's not to belittle the remainder of a substantial set embracing the vigour of the next hit, 'Celebrate Youth', and the last, 'Jessie's Girl'.

Despite the strength of his physical performance, throwing shapes with aplomb, Springfield seemed a little ill at ease and limited his stage talk severely, preferring to let the music do the talking. Mind you, his every utterance was greeted with squeals from the girls who still think of him only as a teen idol, which seemed rather jarring as he, for example, introed 'Dance This World Away' by speaking of the dangers of apathy (squeal, yelp, whimper) in the face of the (sigh, gasp) nuclear threat (swoon, shriek, scream). Silly, huh?

Fortunately, the insensitive idolisers were outnumbered by the more responsible onlookers who ultimately seemed evenly split between 'I prefer Bryan Adams' and 'this is something special'. Sound problems aside I'm backing the latter summary, and look forward to Springfield reaffirming and advancing from the splendour of 'Tao'.

PAUL SUTER

ROCK GODDESS
Dingwalls, London

DINGWALLS MY DINGWALLS, what would we all do without you? Junk food spruced up by fine chile, foreign bottled beer cold from the box, people, people everywhere I turn my face (hi, Mr. Murray, nice to meet you Mr. Lyttle), and one of the punchiest club bands at the vanguard of sweet London's rock fraternity – the heavenly Rock Goddess!

A Rock Goddess gig is always a fun place to be. The band never bore me like so many of their chicken-legged sisters – and I mean from *both* sides of the Atlantic; yanky pussy has never been *my* cup of meat, no sir – and you never see the same set twice! While so many of their contemporaries spend their time attending to the colour of their crotch-hugging leather thongs (cheap smut for filthy lucre, we know what you are baby, we're just haggling about the price, huh!), Jody Turner and her gang are still perfecting the perfect E, D and G cacophony. S**t, these girls rock . . . and then some.

Opening the show with 'Satisfied Then Crucified', a vigorous reworking of the original heart-stopper, it's clear that while the band seem to be taking forever to finish their next all-important album, away from the deviant rigours of producers and recording studios they haven't wasted any time in tightening up their stage-act; their asses are in gear and 'Turn Me Loose' hammers the point home.

The strained volume level at the front of the stage daunts me not a jot, and around me the party people all up past their bedtimes throw back their shoulders and devour the delicious electric jive of Rock Goddess pumping it out.

New numbers this night included 'Boys Will Be Boys' – which definitely impressed all the boys I spoke to afterwards – 'Love Is A Bitch' and 'So Much Love' . . . all coil tight and warped of rhythm, sending tingles tiptoeing down my spine. But that's nothing compared to the whiplash effect of the band's late 20th Century blues version of the Stones' 'Let's Spend The Night Together'. Rolling? Were we rolling? Do stallions have ginormously long, uh, legs?!

'Hello' and 'God Be With You' close the set and before the smoke has stopped trickling from my nostrils they're back for their '30 Years' encore medley: 'Jailhouse Rock', with Jody hollering out the chain-gang lyrics, 'Johnny B.Goode', featuring the diminutive Dee on lead vocals, 'Whole Lotta Shakin'', with little drummer Julie getting in some choice warbling, then back to big sister Jody for 'Lucille'.

All in all, a ball. Rock Goddess are, for me, the finest female rock band currently holding the live circuit together.

MICK WALL

WARRIOR
Marquee, London

SPLASHED UP against the back wall of the infamous 'stone tent club', my drip-feed began to slip and slide about 20 minutes into Warrior's furious set. The needle zipped beyond the groove and my parched skin began to crack and crumble under the strain. This was music to reduce fertile green belts to desert wastelands and most definitely *not* for the squeamish!

After their somewhat disappointing performance on *Channel 4*'s 'ECT' a few days earlier, there were fears that this Los Angeles quintet might prove to be rather jaded onstage. But such dastardly pessimism proved, thankfully, to be the sort that founders on the coral reef of fleshed-out reality. Warrior are an excellent live act.

The Marquee PA system, never one of the hardiest on the circuit, visibly groaned under the strain of the decibel armada; few bands have dared to be as loud as this in such a confined space recently. Moreover, these armadillo cavaliers performed with a flair and drive rarely seen from any UK club act. And, inevitably, they had the hi-speed slickness possessed by all good LA stylists. No, they're not apostles of outrage *à la* Crüe, nor are they electric mannequins in the Ratt sense. Instead, Warrior come across as a deadly modern machine of destruction, set fair to explode with each riff forged in flames by twin guitarists Tommy Asakawa and Joe Floyds.

It's this duo who provided most of the inherent power on display, giving vocalist Parramore McCarty (silly monicker yet titanic voice) the necessary length of rope with which to stake his remarkable expertise out on the plains. Of course, all this talent would be wasted were it not for the brute Samsonian strength of the material. 'Only The Strong Survive', 'Cold Fire' and the monster 'Fighting For The Earth' (or as one Xavier Russell might put it, 'Fighting For The Pint') all sported lengthy strands of thick hair – music, indeed, to shift pillars and bring down the temples!

Based on this run-through, before a virtually packed floor, Warrior have the glimmer of a bright future on the horizon. They'll have to work hard because of the intense competition in a shrinking market (particularly in the US), but there is something special about this band. All they need is time, patience and management/record company support to fan the spark of quality into a fully raging fire. Heck, I could even forgive them burning their way through a pallid encore rendition of 'Paranoid'!

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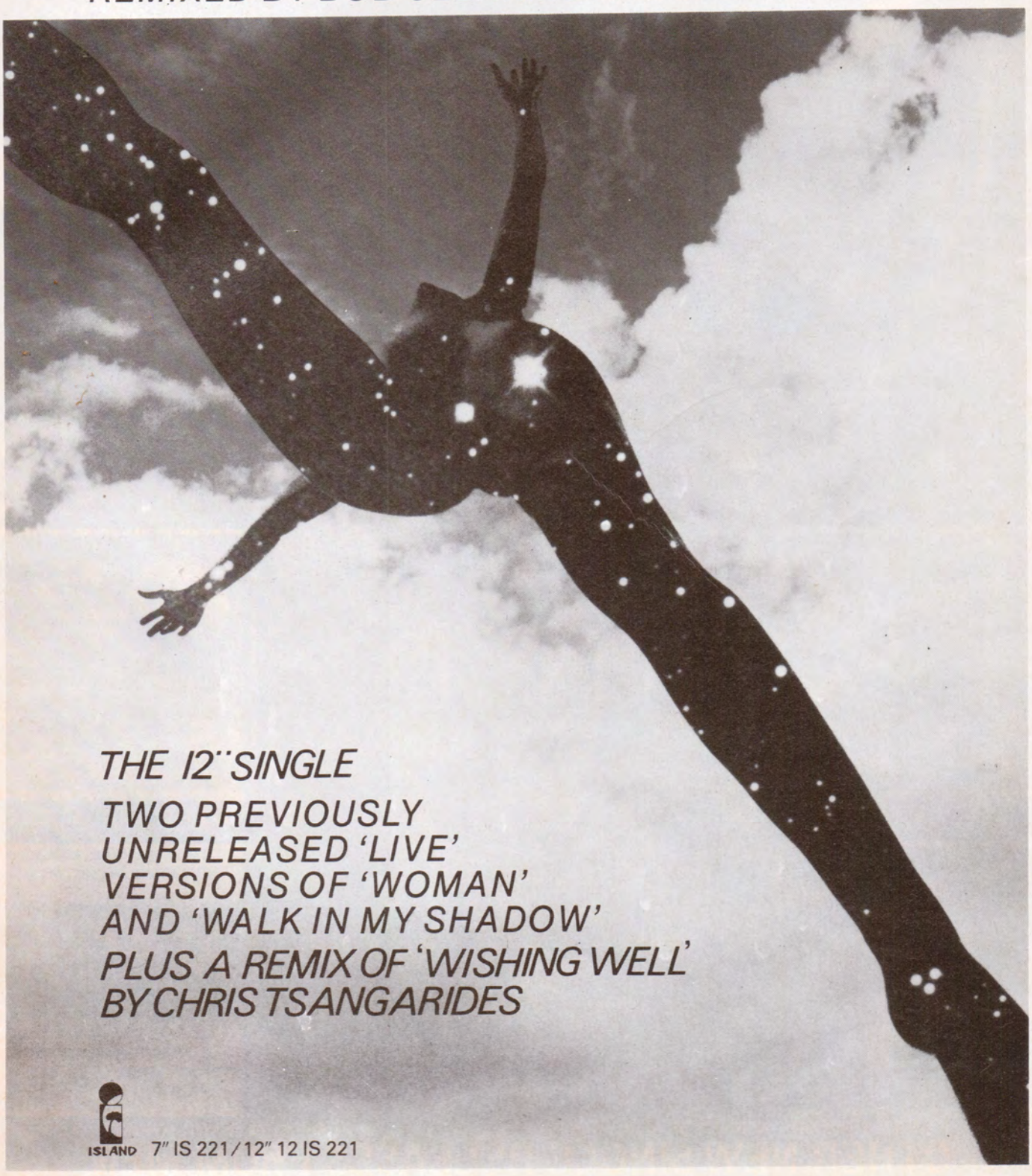

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Q/A with IQ

RECLINED AGAINST antimacassars, sipping tea in suburban Chislehurst, where shiny-faced children skip gaily on front lawns and little old ladies in *Morris Minors* career past the well-stocked *Sainsburys* are Martin Orford, Mike Holmes and Tim Esau. Keyboards, guitar and bass. Three-fifths of IQ.

Paul Cook, drums, and Peter Nicholls, lead vocals and occasional lingerie, are the others, as you know. You also know they formed in Southampton four years ago, moved to London, gigged a lot, released a debut cassette album, 'Seven Stories Into Eight', a debut disc album, 'Tales From The Lush Attic', a single, 'Barbell Is In', and a new album, 'The Wake'. It's good. Enough said. Let's embark on a Q/A with IQ.

1 IN WHICH hippiedom is denied, lentil energy is converted to good use and IQ and Elton John are linked . . .

Kerrang!: *Are you, have you ever been or are any of your relatives hippies?*

Martin: "I always had leanings towards being a hippy, but my mum would have beaten me with a hoe if I'd actually been one."

Mike: "In the '70s when I was at school I really wanted to be a hippy but I couldn't grow my hair long enough. No, I never have been. I used to have this bit of long hair down there, but it always used to get in the soup so I had to cut it off."

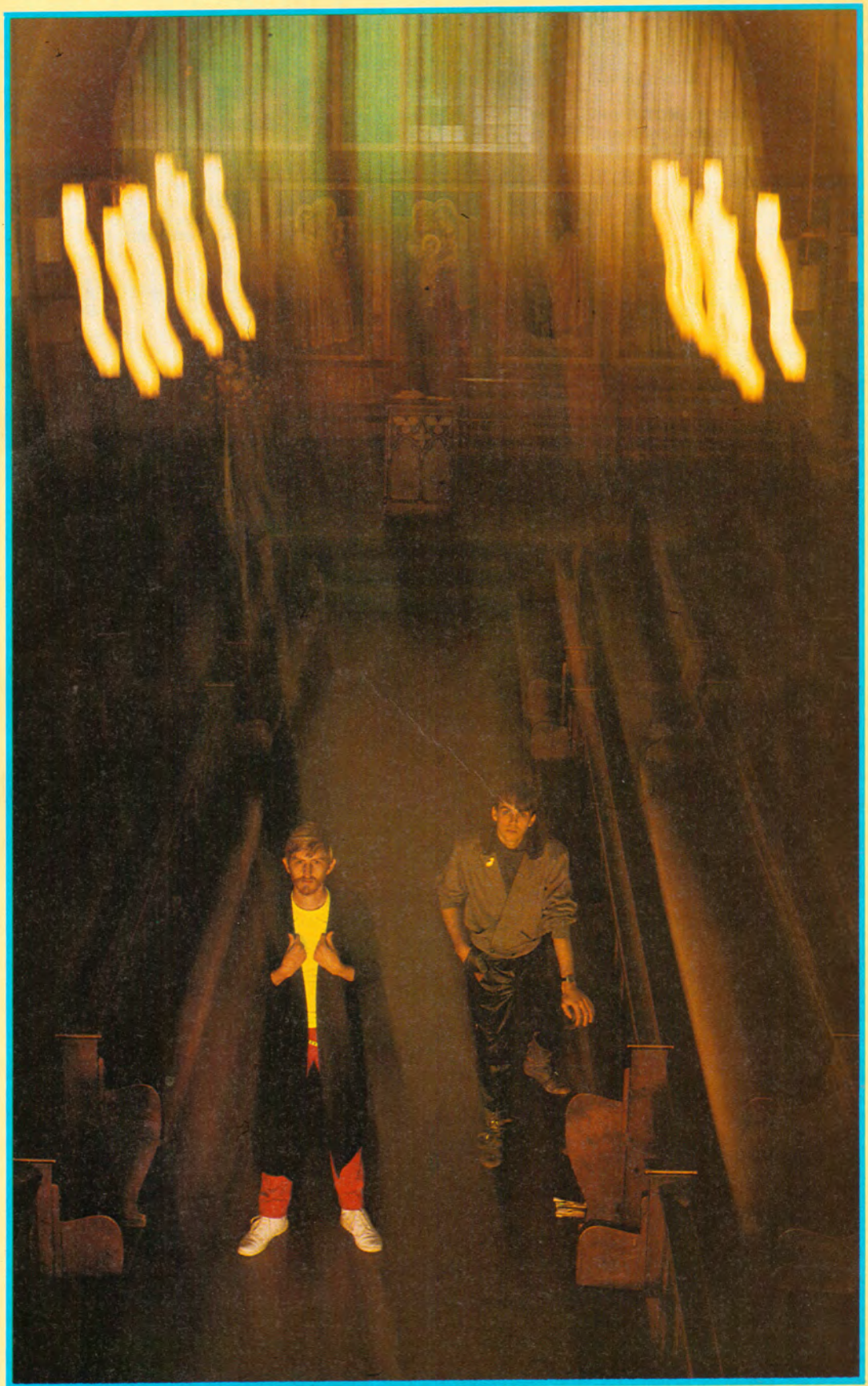
Martin: "He used to have these really big glasses which he wore whilst driving the van to keep the hair out of his eyes – Elton John ones about two-foot wide."

Tim: "We're always being asked to justify hippiedom. A lot of the people who come to our gigs have got long hair, but so what?"

Martin: "I think the fundamental difference between IQ and the hippy bands is that in the past the music tended to take on a stoned, laid-back atmosphere, whereas IQ is definitely a rock band, music played with a lot of attack."

Tim: "The shame of it is that music is so interrelated with fashion, and when this music was in its original heyday, progressive rock or whatever it's called, everyone was a hippy. People can't accept that you've moved on as well as the music, we can be as trendy – well not as trendy as some people, maybe – but we're up to date in our ideas."

KONTINUES PAGE 43



Pic Ray Palmer

A brainstorming session involving LAURA CANYON and IQ (MIKE HOLMES above left and TIM ESAU right)

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IQ

FROM PAGE 41

2 IN WHICH progressive rock is defined and justified, Heaven 17 are eulogised, IQ and Talking Heads are linked, and Tim reveals the torturous conditions under which he has to live . . .

Kerrang!: *In the '60s, you had to take drugs to listen to music that was involved and intricate and had lots of time changes, because so many drugs were taken to write it.*

Mike: "I could never really see that thinking, because a lot of progressive rock by its nature is quite intricate – I don't see how they could have done it on dope."

Martin: "That's much more laid-back, isn't it? I think we've got a lot more energy than that. A lot of people, when they come to our gigs, are surprised."

Mike: "I think despite the fact we are in some ways a progressive rock band, we have inherited a lot of energy from some of the new wave bands. It started out because we used to be in a band that played totally spaced stuff and we got pissed off with it."

Martin: "People *did* used to come to our gigs and get stoned."

Mike: "What we did – I really love Talking Heads and I like a lot of disco stuff as well and grooving it up – we went for a total change. It didn't quite work, but when we came back to what we were doing it was with a renewed energy."

Kerrang!: *Does the word 'progressive' cause violent reactions?*

Mike: "I hate the way progressive rock is so unfashionable; a lot of progressive rockers say 'we're not progressive rock', which is crap. We are progressive rock, really *progressive*."

Martin: "And we're damn good at it."

Mike: "Not only that, we like doing other things as well. One of my favourite bands at the moment is Heaven 17, and I like that Paul Hardcastle single, '19'."

Tim: "There are so many different influences within the band. Martin's classically trained and doesn't really branch out much, and I like almost anything, except, to be honest, I don't listen to Genesis or Yes, unless it's being inflicted upon me by my flatmate . . .!"

3 AND IF that doesn't bring tears to your eyes . . .

Tim: "I've always wanted to be a musician, even before I picked up a bass guitar. I remember some kids and I, when we were really young, we used to do concerts for our mums and dads with tennis racquets as guitars . . ."

4 IN WHICH everyone talks about bag-ism . . .

Kerrang!: *The record biz is so compartmentalised now, all these sub-genres; it gets to the ludicrous point where a reggae tune, 'Barbell. . .', is in the Metal* charts.

Mike: "That wound so many people up! People always want to put you in a bloody bag all the time – 'You're all hippies and all your songs last half an hour' – when out of our repertoire we could put together a set so you'd think it was a totally different band. That's why up till New Years Eve we'd always play a different cover song as an encore, just to show we like doing different stuff. It's not a show of lack of direction, because we know our direction is progressive rock and we're proud of it."

Kerrang!: *With not fitting easily into the A&R men's neat little bags, will you have to stay an indie band forever? Do you care?*

Mike: "Eventually, yeah, we'd care, but what we've got to do is just carry on until we get too big for them to ignore us."

Kerrang!: *If you got a big deal and lots of lovely money, would you go even more epic and over-the-top?*

Tim: "The money doesn't dictate the length of track you can do, it dictates how well you can do it. We did 'Tales. . .', which I think was a good job for five days; we've done 'The Wake', which I think was a good job for four weeks, and given six months I think we could do a brilliant job."

5 IN WHICH it is revealed that Mike has natural rhythm and that Southampton's *Jean Junction* has loon pants for £1.99 . . .

Martin: "Basically I write the tunes and the chords and Mike is the rhythm expert."

Mike: "It seems like I was born whistling 7/8 stuff. I love experimenting with rhythms – I think that's where we take up where the old progressive bands left off."

Martin: "I think the difference is a lot of the old progressive bands, like Gentle Giant, took complex rhythms and used them in a very fiddly way, and we try and use equally complex rhythms and do them in a really riffy way. So there's absolutely no reason why people shouldn't headbang in 7/8. And they do!"

Tim: "And dance to it. If you lean this way on the offbeat and then lean that way – you can get into it."

Kerrang!: *If you don't trip over your loon pants.*

Tim: "I saw them in a shop for £1.99, recently!"

6 IN WHICH it's claimed that Tears For Fears are 'heroes', Rachmaninov is 'Over The Top', and wherein alcoholic ruin seems imminent . . .

Tim: "Tears For Fears are my heroes at the moment. They're doing almost the same, it seems to me, as we are doing."

Mike: "Only in 4/4!"

Kerrang!: *You've got more of a sense of humour than Tears For Fears do.*

Martin: "If people pay £3.50 to get in, they don't want to be faced with a load of po-faced intellectuals who are going to baffle them with science."

Mike: "I like to have a couple of pints before I go onstage and just get into it, enjoy it as much as everybody else. As an encore once, we did 'God Save The Queen' by the Sex Pistols, and by the time it came around I was so drunk I blacked out onstage!"

Martin: "Everybody assumes we get the bigness in the band from Genesis and Yes, but that's not true at all, it's things like Vaughan-Williams and Rachmaninov – he's really over- the-top!"

7 IN WHICH Martin takes the words right out of Ritchie Blackmore's mouth and future fantasies are revealed; they do not include headlining Wembley Arena.

Martin: "It seems in the music business it's really trendy to be influenced by jazz, it's quite acceptable to be influenced by r&b – and r&b has probably progressed zilch in the last 20 years – but as soon as you do anything vaguely classical, it's unmentionable, there's this violent prejudice, and that comes over time and time again from talking to record companies."

Kerrang!: *Are you happy with the way things have gone for IQ?*

Martin: "I think we've had to do it the hard way, but we're a better band as a result of it. Although we may not put across the Working Class Hero-type persona, we have always maintained a really close contact with the people who go to the gigs. We wouldn't want to play Wembley."

8 IN WHICH your humble narrator reveals that 'The Wake' is out on June 3, IQ are out supporting Wishbone Ash and hope to do some headlining gigs, including a complete theatrical concept show of the entire new album, what with it being 'a loose concept' suitable for such a thing, then makes herself a cup of tea.

"Everybody assumes we get the bigness in this band from Genesis and Yes, but that's not true at all, it's things like Vaughan-Williams and Rachmaninov – he's really over the top!"

BIRTHDAY GREETINGS

HAPPY BIRTHDAY Michael for 13th June all my love Angela

PENFRIENDS

TWO MALES want sexy females anywhere especially Americans write maybe meet into Ratt, Jovi, Leppard, Cure – 92 Orton Avenue, Walmley, Sutton Coldfield, West Mids. England.

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THE TERRAPLANE CLUB 82 Erianger Road, London SE14 5TH. Please send SAE for details.

Pic Ray Palmer

WHEN GODS COLLIDE!

THOR (pictured left) thunders across the tundra (well, Wandsworth actually) in search of blood, pillage and DAVE DICKSON

THOR IS the Nordic God of Thunder, son of Odin and Frigga, brother of Balder and benefactor of mankind.Some scholars of ancient mythology have likened, confused and supplanted the figure of Thor with that of Prometheus, the son of Zeus and the stealer of fire from Olympus; this fire was then offered as a gift to man.

AYE, AND SO our paths cross at last, and well they might, as Summer lies furrowed and brow-beaten and the wind teases at the hair of our bronzed champion.

'Beware The Fury Of The Ice Viking' proclaims the record sleeve, so beware I shall. But bewaring can be a two-way process, can it not? And indeed it can, for the Palmer man has anguished over this meeting, locking himself into the most deep and trepidatious of thoughts: can it really be that the Thunder God could possibly become unstuck at the hands, not to mention *typewriter*, of such a slight and insignificant fellow as myself?

Indeed he could, for such things are not impossible (for nothing is impossible) nor even improbable (for such things have been known to happen before) nor yet inconceivable (already they have conceived this downfall – at least its possibility). Myself? I do not doubt it. No. And plainly, this is the very truth of it.

MUCH HAS been written, both in serious scholarship and in what amounts to no more than fantastical flights of fancy, about the inter-relationships between the Gods of Classical mythology (primarily Greek, although the Roman Pantheon contained its own variations and accessories) and those of the Germanic/ Nordic tradition and the, at times, parallel roles enacted by Thor and Prometheus.

SO WE sit and converse, myself, the writer, and Thor, the Thunder God. Oh, but the fancy takes me: get historical, writer, get historical and trace this Thunder God's gargantuan and fabulous history. And all good history begins at the beginning, or at least as near to it as we might dare to venture.

"I used to get pushed around a lot at a young age but I wanted to get into football so I wanted to gain some weight and some muscle . . . so I started bodybuilding."

So football (American style) caused a young mortal to begin the ascent to Asgard but, somewhere along the route a penchant for music was discovered:

"The music was always there, even before the bodybuilding; at seven years old I played guitar and accordion and sang Al Jolson songs – 'Swannee, how I love ya!' – all that kind of crazy stuff onstage in elementary school. So you could say I've been in the music business all my life!"

BUT UNLIKE Prometheus, who was banished from Olympus by his father and sentenced to have his liver plucked from his side every day by an eagle as he was chained to a rock, the Nordic mythological scholars (or Nordicologists *as they prefer to be called) insist that Thor was recognised as an heroic figure both in Asgard and on Earth.*

THE EMBRYONIC Thunder God (note how we historian folk like to bandy about such technical terms; we thereby make ourselves all the more distinguished and believable) soon found a way of mixing both interests, bodybuilding and music:

"When I got into heavy rock I always used to put on Black Sabbath records while I was training. I used to play in a band at night and the next afternoon I'd train for a contest! So when I was 14 I'd put on Black Sabbath and go crazy – AAARGHH!! – it's an aggressive form of music so listening to it makes you aggressive!"

This aggression, we may be certain of this historical point, was channelled into positive action, like football, bodybuilding contests and, later, wrestling. But eventually a crossroads was reached and a career had to be carved.

"It basically came down to what did I want to do for a career? And it was music! That's my first love. But what I do now is kind of a combination of wrestling, bodybuilding, football, Heavy Metal and everything! When I go on stage I battle gladiators, wear American Football gear, show the muscles and play Heavy Metal . . . so I'm doing everything I ever enjoyed doing!"

OTHER SCHOLARS have argued the significance of Thor's hammer and likened it to the magical sword Excalibur *from the ancient Saxon legend of King Arthur. In this way they have tried to cast some doubt on the historical and mythological importance of the character of the Thunder God.*

SO WE delve some more and discover that Thor began his musical apprenticeship playing the bass. And burrowing even more, like all good historians must, we unearth that one of his first real bands regaled under the monicker of 'Iron Man', and that even then the Thunder God bowed before no man:

"I was like the leader of the band at that time, even though I was playing bass. But I always had this idea of putting together Heavy Metal and this kind of *Hercules* concept, because of the power; to me, Heavy Metal was all about power and smashing and it was heroic too. And with me being into comic books – I was into Superman and Norse mythology – I wanted to put this band together that would be *all* muscle; an All-Muscle band, that was my next concept!

"So a few years later I put this All-Muscle band together but it just didn't work out and we'd end up fighting with each other."

NORDIC AND Classical mythologies first became interwoven – and, indeed, interchangeable *– during the first Roman occupation of Germany, the Germanic deities being largely synonymous with those of their Nordic counterparts. In fact, such was the awesome sway held by the Thunder God that Roman military historians often reported finding sacrificial burnt offerings to Thor after particularly heavy storms, most frequently domestic animals but on occasion new-born babies.*

"I BECAME the lead singer for the first time then – which made me very nervous but I wanted to be out front and be a theatrical kind of person. My heroes at the time were people like Alice Cooper and David Bowie, so I wanted to be a character. This is escapism; there are so many problems and so many things that can get you down in this world that I like to escape to some other world, some other dimension. And this is my way of doing that, I guess, I'm living out my fantasies onstage."

Oh, the temptation, the temptation of it: to pause for a moment with our historical meanderings and throw on our caps of psychoanalysis! But we must have no truck with such sly folk as they, and on with the history of it!

The Thunder God took some ten years in the gestation before we come to the Man-Mountain that is today's Thor, replete with new record, 'Only The Strong', and accompanying video. The concept has turned positive before our very eyes!

"My thoughts are positive, I don't think negative! In my show I battle against negative things; my words may be aggressive but it's singing against negative thinking!

"For instance, when I was in a subway in New York recently I had a guy come up to me and try to smash me and try to get me onto the tracks so I'd get hit by a train (the very insanity of the move quite boggles the mind!). But the whole thing was I was strong enough to smash him! So I knocked him, blood all over the place, and I was the guy who won! He was negative to me, and I was positive, so I was the winner!"

NORSE TRADITION has it that, with the fall of Asgard and the death and dissipation of all its inhabitants, the ashes of the Thunder God were strewn on the seven winds and would only reassemble when the glory and majesty of Valhalla was restored. However, more libertarian Nordicologists contest a secondary Thor theory concerning an earthly – most likely human – manifestation, although this has considerably less basis in written, historical texts.

MY, WE have waxed historical here and no mistake. We must part with Thor battling mutants and ghoulies in the year 2045 some time after the Third World War and just prior to the Fourth! Nasty, nasty to be sure, and watch the blood run red over the Thunder God's new album and some imminent UK dates. Myself? I do not doubt it, not now, not ever, that would be most un-writer-like and un-fantastical of me. Aye, and this is the very meat of it.

LOCAL CHART

1 STEEL THE LIGHT **Q-5** (Music For Nations)
2 VICES **Kick-Axe** (Pasha)
3 THUNDER IN THE EAST **Loudness** (Music For Nations)
4 DANGEROUS MUSIC **Robin George** (Bronze)
5 TWO STEPS FROM THE MOVE **Hanoi Rocks** (CBS)
6 RIDE THE LIGHTNING **Metallica** (Music For Nations)
7 W.A.S.P. **W.A.S.P.** (Capitol)
8 PERFECT STRANGERS **Deep Purple** (Polydor)
9 ANIMALIZE **Kiss** (Vertigo)
10 OUT OF THE CELLAR **Ratt** (Atlantic)
11 WHITE SISTER **White Sister** (Heavy Metal America)
12 TOOTH AND NAIL **Dokken** (Elektra)
13 ELIMINATOR **ZZ Top** (Warner Brothers)
14 WILD ON THE RUN **Tobruk** (EMI)
15 METAL HEART **Accept** (Portrait)
16 REAL TO REEL **Marillion** (EMI)
17 HOT TONIGHT **Lionheart** (Epic)
18 POWERSLAVE **Iron Maiden** (EMI)
19 RESTLESS & WILD **Accept** (Heavy Metal Worldwide)
20 CRAZY FROM THE HEAT **David Lee Roth** (Warner Brothers)
21 RECKLESS **Bryan Adams** (A&M)
22 THIS IS HAWKWIND, DO NOT PANIC **Hawkwind** (Flicknife)
23 BON JOVI **Bon Jovi** (Vertigo)
24 GREAT WHITE **Great White** (EMI America)
25 LOVE AT FIRST STING **Scorpions** (Harvest)
26 COSMIC FANTASY **Alien** (Mongol Horde)
27 1984 **Van Halen** (Warner Brothers)
28 SHOUT AT THE DEVIL **Mötley Crüe** (Elektra)
29 STAY HUNGRY **Twisted Sister** (Atlantic)
30 KILL 'EM ALL **Metallica** (Music For Nations)

Compiled from requests at the Plough Hotel, Oldham

Anyone wishing to have their local chart/radio playlist published should send a copy to: ***Kerrang! local chart/radio playlist, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.***

STAR CHOICE

FIONA
'VOICES CARRY' 'Til Tuesday (Epic 45)
'DON'T COME AROUND HERE NO MORE' Tom Petty & The Heartbreakers (MCA 45)
'THE BOYS OF SUMMER' Don Henley (Geffen 45)

KEVIN CRONIN (REO SPEEDWAGON)
'TALK TO ME' Fiona (Atlantic 45)
'VOICES CARRY' 'Til Tuesday (Epic 45)
'I'M ON FIRE' Bruce Springsteen (CBS 45)

OZZY OSBOURNE
'WE CLOSE OUR EYES' Go West (Chrysalis 45)
'SOMEBODY' Bryan Adams (A&M 45)
'BORN IN THE USA' Bruce Springsteen (CBS)

MANTAS (VENOM)
'WHO WILL YOU RUN TO' Hughes-Thrall (track from the 'Hughes-Thrall' LP on Epic)
'OUT IN THE FIELDS' Gary Moore & Phil Lynott (10 Records 45)
'HEAVEN'S ON FIRE' Kiss (Vertigo 45)

IMPORTS

1 GYPSY **Stevie** (CBS)
2 DOES ANYBODY HEAR? **Xeron** (Oronsay)
3 WE HAVE ARRIVED **Dark Angel** (Axe Killer)
4 ROCK THE NIGHT AWAY **Sugarcreek** (Ripette)
5 SECRETS THAT YOU KEEP **Joe Lamont** (Private I)
6 PROPHET **Prophet** (Total Experience)
7 BURNIN' ROCK **Trash** (Atlantic)
8 CRIMES IN MIND **Streets** (Atlantic)
9 POWER OF THE NIGHT **Savatage** (Atlantic)
10 PEOPLE WILL TALK **Donna Christy** (Phoenix)

PANDORA PEROXIDE

SINGLES

1	—	KAYLEIGH **Marillion** (EMI)
2	—	OUT IN THE FIELDS **Gary Moore & Phil Lynott** (10 Records)
3	1	ONE MORE NIGHT **Phil Collins** (Virgin)
4	—	MODERN ROMANCE **Francis Rossi & Bernard Frost** (Vertigo)
5	2	SO FAR AWAY **Dire Straits** (Vertigo)
6	3	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
7	—	LIKE A VIRGIN/METHOD TO OUR MADNESS **The Lords Of The New Church** (Illegal)
8	—	PINK AND BLACK **Robert Plant** (Es Paranza)
9	6	COVER ME **Bruce Springsteen** (CBS)
10	4	CAN'T FIGHT THIS FEELING **REO Speedwagon** (Epic)
11	8	HEARTLINE/DANGEROUS MUSIC **Robin George** (Bronze)
12	5	THAT WAS YESTERDAY **Foreigner** (Atlantic)
13	7	DON'T COME AROUND HERE NO MORE **Tom Petty & The Heartbreakers** (MCA)
14	12	ROCK AND ROLL GIRLS **John Fogerty** (Warner Brothers)
15	10	THE KNIGHTMOVES **Pallas** (Harvest)
16	11	JUST LIKE AN ARROW **Magnum** (FM)
17	17	SUNSET GRILL **Don Henley** (Geffen)
18	14	JUST A GIGOLO/I AIN'T GOT NOBODY **David Lee Roth** (Warner Brothers)
19	—	HEART TO HEART **David Knopfler** (Making Waves)
20	9	SOMEBODY **Bryan Adams** (A&M)
21	—	CELEBRATE YOUTH **Rick Springfield** (RCA)
22	16	RUN TO YOU **Bryan Adams** (A&M)
23	23	FOREVER MAN **Eric Clapton** (Duck)
24	13	TURN UP THE RADIO **Autograph** (RCA)
25	20	ALONG COMES A WOMAN **Chicago** (Full Moon)
26	21	A PIECE OF THE ACTION **Meat Loaf** (Arista)
27	22	I WANT TO KNOW WHAT LOVE IS **Foreigner** (Atlantic)
28	18	HIGH IN HIGH SCHOOL **Madam X** (Jet)
29	25	FALLING **Tobruk** (Parlophone)
30	15	HOLD ON (TO YOUR LOVE) **Shy** (RCA)

ALBUMS

1	1	NO JACKET REQUIRED **Phil Collins** (Virgin)
2	—	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
3	2	BORN IN THE USA **Bruce Springsteen** (CBS)
4	—	THE BEST OF THE EAGLES **The Eagles** (Asylum)
5	3	RECKLESS **Bryan Adams** (A&M)
6	5	TROPICO **Pat Benatar** (Chrysalis)
7	4	SOUTHERN ACCENTS **Tom Petty & The Heartbreakers** (MCA)
8	6	ELIMINATOR **ZZ Top** (Warner Brothers)
9	16	POWER AND PASSION **Mama's Boys** (Jive)
10	9	AGENT PROVOCATEUR **Foreigner** (Atlantic)
11	22	CENTERFIELD **John Fogerty** (Warner Brothers)
12	8	THE RIGHT TO ROCK **Keel** (Vertigo)
13	11	HITS OUT OF HELL **Meat Loaf** (Cleveland International)
14	15	DANGEROUS MUSIC **Robin George** (Bronze)
15	19	WHEELS ARE TURNIN' **REO Speedwagon** (Epic)
16	10	BUILDING THE PERFECT BEAST **Don Henley** (Geffen)
17	7	FIGHTING FOR THE EARTH **Warrior** (10 Records)
18	13	WE RESERVE THE RIGHT **Madam X** (Jet)
19	21	BEHIND THE SUN **Eric Clapton** (Duck)
20	18	HELL AWAITS **Slayer** (Roadrunner)
21	23	METAL HEART **Accept** (Portrait)
22	14	WILD ON THE RUN **Tobruk** (Parlophone)
23	25	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
24	39	BIRDY – MUSIC FROM THE FILM **Peter Gabriel** (Charisma)
25	—	SHOUT AT THE DEVIL **Mötley Crüe** (Elektra)
26	—	SLIDE IT IN **Whitesnake** (Liberty)
27	27	WHATEVER HAPPENED TO JUGULA? **Roy Harper & Jimmy Page** (Second Sight)
28	26	BEHIND THE LINES **David Knopfler** (Making Waves)
29	—	REAL TO REEL **Marillion** (EMI)
30	42	12 GOLD BARS VOLUME TWO **Status Quo** (Vertigo)
31	—	1984 **Van Halen** (Warner Brothers)
32	—	WELCOME TO THE METAL ZONE **Various** (Music For Nations)
33	32	FRICTION **Coney Hatch** (Vertigo)
34	24	ONLY THE STRONG **Thor** (Roadrunner)
35	33	THE FIRM **The Firm** (Atlantic)
36	—	RIDE THE LIGHTNING **Metallica** (Music For Nations)
37	—	LIVE FROM EARTH **Pat Benatar** (Chrysalis)
38	28	EQUATOR **Uriah Heep** (Portrait)
39	38	STEEL THE LIGHT **Q-5** (Music For Nations)
40	17	TRASH QUEENS **Wrathchild** (Dojo)
41	20	BONDED BY BLOOD **Exodus** (Music For Nations)
42	47	SCREAM FOR HELP **John Paul Jones** (Atlantic)
43	46	SIGN IN PLEASE **Autograph** (RCA)
44	45	VULTURE CULTURE **The Alan Parsons Project** (Arista)
45	—	NIGHT AIR **The Lloyd-Langton Group** (Flicknife)
46	—	ON A STORYTELLER'S NIGHT **Magnum** (FM)
47	31	STAY HARD **Raven** (Atlantic)
48	12	POSSESSED **Venom** (Neat)
49	30	THE DUNGEONS ARE CALLING **Savatage** (Music For Nations)
50	29	ROCKSTORM **Splitcrow** (Guardian)

PLAYLIST

MALCOLM 'DOC DOOM' DOME
'WORLD WIDE LIVE' Scorpions (Harvest)
'TAO' Rick Springfield (RCA)
'INVASION OF YOUR PRIVACY' Ratt (Atlantic import)

GEOFF 'BIG BOY' BARTON
'THE SLIDER' Marc Bolan & T. Rex (track from the 'The Main Man' LP on Cambra)
'THE SOUL OF MY SUIT' Marc Bolan & T. Rex (track from 'The Main Man' LP on Cambra)
'NEW YORK CITY' Marc Bolan & T. Rex (track from 'The Main Man' LP on Cambra)

DANTE 'BISHOP' BONUTTO
'THE CONFESSOR' Joe Walsh (Warner Brothers)
'ON A STORYTELLER'S NIGHT' Magnum (FM)
'HARD FOR YOUR LOVE' Savatage (track from the 'Power Of The Night' LP on Atlantic import)

XAVIER 'BOURBON BARON' RUSSELL
'MY OWN GAME' Legs Diamond (track from forthcoming LP)
'TURN TO STONE' Legs Diamond (track from forthcoming LP)
'STEAL A HEART' Legs Diamond (track from forthcoming LP)

KOMING ATTRAKTIONS

SCORPIONS ● RICK SPRINGFIELD
DEEP PURPLE ● MAGNUM

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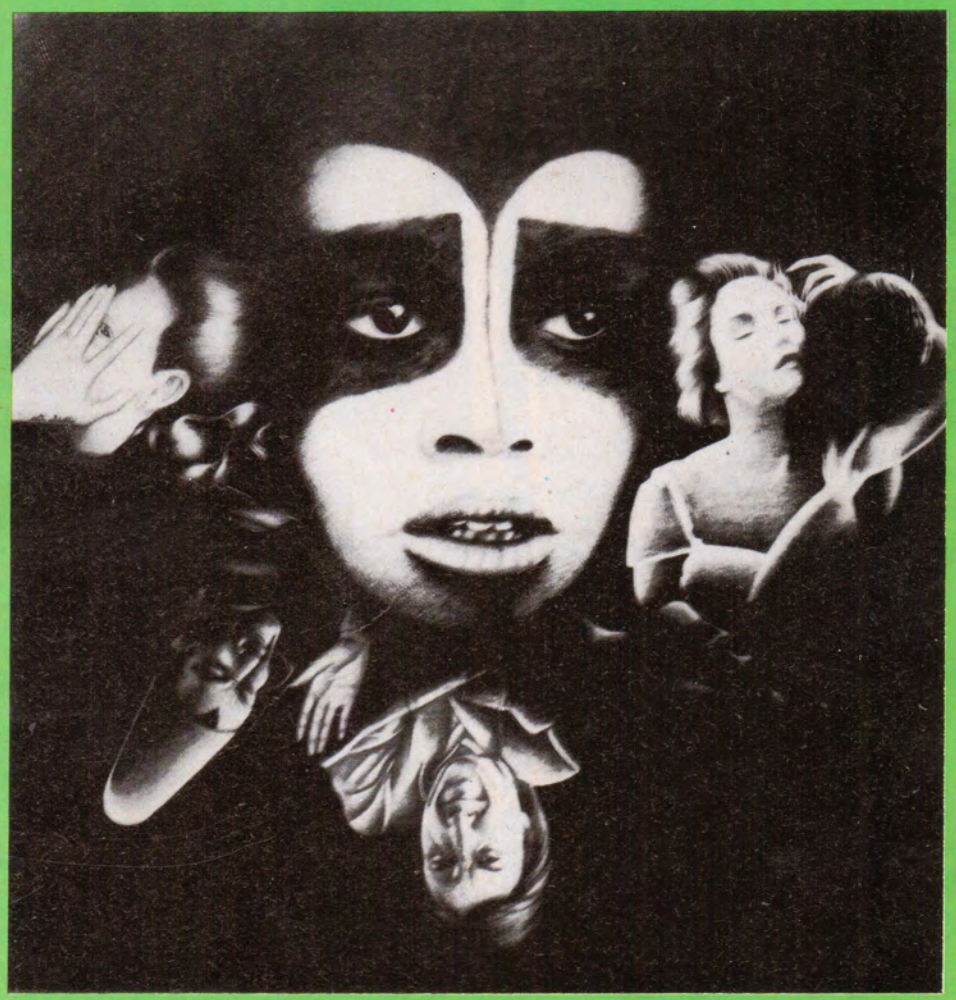

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1/6 GUILDFORD, SURREY UNIVERSITY*
2/6 CHIPPENHAM, GOLDIGGERS*
4/6 RAYLEIGH, PINK TOOTHBRUSH*
5/6 BIRMINGHAM, ODEON*
6/6 WORKINGTON, CARNEGIE HALL*
7/6 AYR, PAVILLION*
8/6 EDINBURGH, PLAYHOUSE*
9/6 STIRLING, ALBERT HALL*
10/6 DUNDEE, CAIRD HALL*
11/6 NOTTINGHAM, ROCK CITY*
13/6 WORTHING, ASSEMBLY HALLS*
14/6 FOLKESTONE, LEAS CLIFF HALL*
15/6 ST. ALBANS, CITY HALL*
16/6 CARDIFF, NEW OCEAN CLUB*
19/6 LINCOLN, THEATRE ROYAL*
21/6 LONDON, HAMMERSMITH ODEON*
27/6 WHITEHAVEN, WHITEHOUSE
28/6 GLASGOW, THE VENUE
29/6 WISHAW, THE HEATHERY
4/7 EAST SHEEN, THE BULL
6/7 BRISTOL, GRANARY CLUB
7/7 OXFORD, PENNY FARTHING
8/7 THATCHAM, SILKS
9/7 BRIGHTON, THE RICHMOND
11/7 RAYLEIGH, PINK TOOTHBRUSH
12/7 LONDON, MARQUEE
13/7 LONDON, MARQUEE

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